SPECIAL ISSUE: SHADES OF BLACK

Ain't Too Proud to Beg for an interview with MOTOWN CEO JHERYL BUSBY

24.7 SPYZ
MILES DAVIS
SONNY ROLLINS
BLACK POP RULES
BLACK ROCK ROLLS
THE REBIRTH OF SOUL
SOUNDS OF SOUTH AFRICA
THE BLACK BRITISH INVASION
RILL HOUSE.

Cheryl “Pepsi!” Riley’s recent IVY concert brought out a full house of admirers, including the members of Full Force, who wrote and produced her album “Me Myself and I.” Shown here are BMI 1-Mark Fried, Full Force’s Shy-Shy, Boulegged I-nil. B-Fine (top), Cheryl “Pepsi” Riley, Baby Gerry and Paul Anthony of Full Force and BMI’s Riek Sanjek.

FULL HOUSE. Cheryl “Pepsi!” Riley’s recent NY concert brought out a full house of admirers, including the members of Full Force, who wrote and produced her album “Me Myself and I.” Shown here are BMI’s Mark Fried, Full Force’s Shy-Shy, Boulegged I-nil. B-Fine (top), Cheryl “Pepsi” Riley, Baby Gerry and Paul Anthony of Full Force and BMI’s Riek Sanjek.

OUR PREROGATIVE. BMI President/CEO Frances Preston hosted a luncheon at the BMI offices to congratulate the songwriter, publisher and producer of Bobby Brown’s #1 hit “My Prerogative,” Larry David Steel, VP Virgin Songs. Mrs. Preston, writer/producer Gene Griffin and writer Teddy Riley.

REAL ROYALTY. BMI’s Gloria Hawkins congratulates writing team Edward Holland, Lamont Dozier and Brian Holland for their latest Million-Airs Award. The trio has 11 songs that have received one million-plus plays on U.S. radio and television. Lamont’s “Two Hearts,” written with Phil Collins, took home a slew of awards this year, including the Grammy and the Golden Globe.

BIG HOUSE. Clarence Clemons, the Big Man of The E Street Band, gets a big hug from BMI’s Barbara Cane after winning a Grammy Award (Bay Area Music) as “Outstanding Rhythm/Bass” player.

LA FACES OF BMI. In the past year, L.A. Reid & Babyface have emerged as the most successful and in-demand producers/songwriters in the business. Babyface (seated left) and L.A. (seated right) took a few moments away from their recent Sheryl Waterston sessions to say hello to (standing) BMI’s Dexter Moore and Rick Klineharden.

SPY LIKE THEM. In Effect/Relativity Records new group 2-17 Spyz topped for a photo jist moment before taking the stage at NY’s Cat Club. Pictured with BMI hotspot Mark Fried are Rick Skatore, Jimi Hazel, Tony Johnson and Peter Fluid.

CONGRATS. Deon Estus (center) caused quite a stir on the charts this year with his first single release “Heaven Help Me.” BMI’s Dexter Moore (right) and Estus’ manager Mason Cooper (right) made a point to congratulate him.
BMI Celebrates Black Music Year Round

ON RELEASE. Thomas McElroy and Denzel Foster stopped by BMI's LA office to tell the troops about their upcoming LP on Wing Records. The duo. original members of Club Nouveau and producers of "Lean On Me", have been chalking up some impressive writer/producer credits this year.

ALL SMILES. Grammy winner Anita Baker (center) was still performing even after a recent concert in Los Angeles was over. Shown backstage are: BMI's Gloria Hawkins, fellow BMI songwriter BeBe Winans and BMI's Dexter Moore.

WORRIED NO MORE. Multi-Grammy winner Bobby McFerrin accepts a champagne bucket from BMI's Rick Sanjek to commemorate the #1 pop status of his "Don't Worry. Be Happy" mega-hit.

BUZZ BAND. BMI's Allan Fried (left) and Eric Coles (right) chat with John Andrew Banfield and Hamish Secoohan of the Parademons backstage at the New York Music Awards.

SPREADING LOVE. A "Spread Love" concert was held recently to benefit the Association for Retarded Citizens (ARC) of Tennessee and a number of BMI writers were part of the show. Here are Claude V. Yerks and Thomas Cain, and BeBe Winans, BMI's Roger Soine and Thomas Cain, and Mark Kibble, Cedric Dent, Mervyn Warren and David Thomas of Take 6.

WRAPPED UP. Blues legend and Grammy winner Willie Dixon shows just how long he's been a BMI songwriter. That's his catalogue listing he's wrapped in.

Frances Preston joins BMI composer Herbie Hancock at the National Academy of Songwriters Annual Hall of Fame Gala in Los Angeles.

TALKING MUSIC. The R&B panel at the BMI/NARAS/NYU Making American Music Seminar Series was by far one of the most heavily attended. Shown here at NYU are WBBLS-FM morning man Ken "Spider" Webb, Gregory Abbott, BMI's Bobby Weilstein, publisher Debbie Benitez of House of Fun Music, Billboard Black Music reporter Nelson George, founder of the NYU Music Business & Technology Program Richard Bronderick, Motown M&R VP Timmy Regisford and Ruben Rodriguez, VP Black Music, Columbia Records.
The Voices Have Been Raised

The artists, their record companies and publishers, Geffen Records and WEA Manufacturing and Distribution are donating all royalties and proceeds from the sale of the compilation album Rainbow Warriors to Greenpeace for its continued efforts on behalf of the environment.

Advertising space and some or all production costs have been donated by this publication.

GREENPEACE

U2
BELINDA CARLISLE
STING
ASWAD
WORLD PARTY
BRYAN FERRY
EURYTHMICS
THE PRETENDERS
GRATEFUL DEAD
INXS
THOMPSON TWINS
TALKING HEADS
SIMPLE MINDS
THE WATERBOYS
R.E.M.
JOHN FARNHAM
BRYAN ADAMS
BASIA
PETER GABRIEL
BRUCE HORNSBY
AND THE RANGE
TERENCE TRENT D'ARBY
MARTIN STEPHENSON
AND THE DAINTIES
SADE
JOHN COUGAR MELLENCAMP
DIRE STRAITS
LITTLE STEVEN
THE SILENCERS
HOTHOUSE FLOWERS
ROBBIE ROBERTSON
LOU REED
HUEY LEWIS
AND THE NEWS

RAINBOW WARRIORS

Make Them Heard.

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THE SOUTH AFRICA BEAT: LIFE AFTER GRACELAND
Arthur Goldstuck in Johannesburg

MOTOWN'S CHAPTER TWO: THE BUSBY BLUEPRINT
Bud Scoppa, in Art & Commerce

SOUL II SOUL ON ICE
Jazzie V. talks to Jazzie B

24/7 SPYZ: WIDER THAN YOU
Janiss Garza

THE LIBERATING WAILER
Tom Cheyney

JAMES BROWN: SAY IT LOUD
Joe Williams

MILLIE JACKSON DOES HER BUSINESS
Bob Long

MILES SMILES
Chuck Philips

SONNY ROLLINS DOESN'T DISAPPEAR
Lee Jeske

COLUMNS

CHARTS

DEPARTMENTS

S.A. DISCO STAR CHICCO (Page 7)

24/7 SPYZ (Page 14)
ART & ARTISTS: King Swamp, whose Virgin debut Is This Love? has caused smiles hereabouts, will be dredging up in various venues this summer, beginning this week in New England. Rock Benton Long Greatest Hits has just been issued on a two-CD set from Mercury and, trust us, it's good... The latest Pogues effort, Peace and Love, is due on July 25... Michael Feinstein, bless his anachronistic little heart, is recording his new Elektra album, songs from the great MGM musicals, in L.A. this week... The Nitty Griddy Dirty Band is in the Soviet Union this week, playing country music for the people... A Johnny Otis compilation is coming from Capitol/International Bug August 29, for all you hand-jivers.

THE COLOUR PLATINUM

THE LIVING BRC: Rock & roll is black music and we are its heirs. Like our forebears—Chuck Berry, Jimi Hendrix, Sly Stone, Funkadeck and LaBelle—we have the potential to do something for this country. What we are doing is not black music. It is black politics. We are the embodiment of the black power movement. The BRC is not a novelty act or carbon copies of the white bands who work America's apartheid-oriented Rock circuit. So says the credo of the BRC, a four-year-old organization devoted to the eradication of racial stereotypes in the rock arena. It's fitting that the BRC wins back to the white kids from the rapid rise of Living Colour, which just happens to be led by BRC co-founder Vernon Reid (purchasing platinum with his bandmates in the photo). "We have created more awareness," Reid told us, "and I don't think that people will just be seeing carbon copies of our band." (See Janisse Garza's profile of $47,000 on page 14 of this issue, which lends credence to Reid's statement.) Both the New York and L.A. chapters of the BRC hold bi-weekly discussions. Call (212) 066-7720 or (212) 066-7200 if you want to get involved.

THE BIZ: JCl, the independent video and record company, has moved its corporate offices to 21550 Ornaldo St., Suite 920, Woodland Hills, CA 91367... LaserDisc Corp. has changed its corporate name to Pioneer LDCA, Inc... Long Branch Studios has formed Back Door Records; a 12-inch single, Marci Geller's 'Shake You Up', is the first release... YOU WERE WONDERING HOW TO GET RID OF EM ALL? "Is your record collection worth a fortune?" queries a press release. Seems that Kevin Keiper, owner of New Jersey's Music Vault stores, has put together a how-to audio tape called Selling Music for Fun and Profit that tells you how to sell your albums to a vulture... Enquiries to Music Vault, (212) 231-1312.

THAT PETROL EMOTION: Shoppers at Shell gas stations this summer can pick up Cruisin' Classics, three multimedia artists (Loggins & Messina, Chuck Berry, Ricky Nelson) cassettes selling for a merely $1.99.

TICKERTAPE

BERGER: ISLAND-HOPPING

ISLAND HOPPING: It's official. Bill Berger becomes executive VP of Aristotle Records, a position that approximates that of former Aristole heavy Don Motown. From his new power base, the former Island Records executive VP of A&R will oversee promotion, sales, video/artist development, publicity/creative services, manufacturing and purchasing. (What else is there? Oh, yeah—A&R.) Whereas Lener came up through the promotion ranks, Berger's mother is retail; he's the former president/CEO of the Strawberries chain, as well as the one-time VP of sales for Elektra.

WHAT WILL THEY DO IF HE SIGNS A CONTRACT? Teachers: It's the first year Starr, recovering alcoholic and life-long ex-Beatle, is about to hit the road with a ragtag band of rock & roll hotshots and jetsetts. The all Starr combo — two parts E Street Band (Clarence Clemons and Nils Lofgren), two parts Band (Levon Helm and Rick Danko, with equal parts Joe Walsh, Billy Preston, and Dan Schatz)—will head up the new Elektra albums of the Beatles are neither novelty acts nor carbon copies of the white bands who work America's apartheid-oriented Rock circuit. So says the credo of the BRC, a four-year-old organization devoted to the eradication of racial stereotypes in the rock arena. It's fitting that the BRC wins back to the white kids from the rapid rise of Living Colour, which just happens to be led by BRC co-founder Vernon Reid (purchasing platinum with his bandmates in the photo). "We have created more awareness," Reid told us, "and I don't think that people will just be seeing carbon copies of our band." (See Janisse Garza's profile of $47,000 on page 14 of this issue, which lends credence to Reid's statement.) Both the New York and L.A. chapters of the BRC hold bi-weekly discussions. Call (212) 066-7720 or (212) 066-7200 if you want to get involved.

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Movers & Shakers

A&M has announced three new additions to its A&R department: Julie Panbianco was East Coast A&R manager; Alonzo Brown as A&R manager, urban music; and Mark Mazzetti as West Coast A&R manager. Panbianco, who was formerly in the East Coast alternative marketing department of Warner Bros., will join the promotion staff in addition to assuming A&R responsibilities for several existing A&M acts. Brown had functioned as East Coast publicist at Warners after a stint as a rap performer in the group Dr. Jekill and Mr. Mister. Mr. and Brown will be based in A&M's New York office. Mazzetti will take over the industry with Ivan Mogul Music in copyrights and international publishing before joining A&M as promotion assistant in 1985. He will now specialize in evaluating demos, selecting singles and overseeing rock and roll acts, all of which were beyond the label's L.A. headquarters. EM has promoted Jayne Grodd to the position of associate director, A&R administration. Previously Grodd was manager, A&R administration, for the label. She has been with EMI four years, prior to which she worked as a production assistant for the rock band Kiss, and freelanced in music industry production.

David Gales has been promoted to the position of executive director, promotion, at A&M. Prior to the appointment, Rogers had served as promotion manager for the label for three years. RCA has promoted Marilyn Lipsius to senior director, publicity, based in New York. Lipsius previously served as an RCA publicity director for two years. Atlantic Records has named John Maiezzo to the position of director of international artist relations & publicity. Maiezzo joined Atlantic's international department in 1974, and most recently held the position of international public relations manager, Chicago. Prior to that, he held promotions positions at Capitol and Warner Bros. in Chicago and Cincinnati, respectively. Enigma Records has appointed Meryl Zukovsky East Coast manager, publicity and artist relations. Zukovsky will be working out of Enigma's New York office. We love Meryl, Julie Levine has been named national manager of video promotion at Elektra Records. Levine has been a part of the Elektra family since August, 1987, and will be based in the company's New York headquarters. Bill Meehan has been promoted to sales manager, for Chameleon Music Group. Meehan will be based in Hawthorne at label headquarters where he will be responsible for sales and marketing for the entire label. Meehan joined Chameleon after a five-year stint as sales manager, marketing, for Island Records of Canada. Chameleon also announced the appointment of Jack Hopke as vice president, promotion. Hopke will be responsible for securing airplay for all the Chameleon's product. He previously served as national promotion manager for Shindig Hill Records. James Swing has been appointed San Francisco branch sales manager for CEMA. Prior to the appointment, Swing held the position of local sales representative for BMG Distribution in San Francisco. Meehan, a 22-year veteran of the record industry, has been named national director of operations/inventory for WEA. Campisi has been with WEA since 1971. WBEA Central Returns has announced the appointment of Larry Stanley as manager and Bob Mascari as assistant manager of the company. Stanley has been with WEA since 1972; Mascari since 1978. NASHVILLE SKYLINE: CBS Records has announced the appointment of Mike Kraski to the position of vice president, sales, CBS Records/Nashville. Prior to the appointment, Mike held the position of sales manager at the CBS Records Southwest branch in Dallas. CBS officials say during Kraski's tenure in Dallas, he was a key player in the early career development of Ricky Van Shelton, and that his years in the music business have prepared him well for his new role. Bob Saporiti has been named vice president, promotion, of the Nashville division of Warner Bros. Records. In the early ‘80s, Saporiti moved to Nashville to run Bob Saporiti Promotions, an independent promotion firm. In ’85 he joined Warner’s Nashville division as national promotion director, a position he has held until now.
THE SOUTH AFRICA BEAT: Life After Graceland

BY ARTHUR GOLDSBUCK

JOHANNESBURG—As any ethnomusicologist will tell you, the musical inspiration for most of South Africa's infectious rhythms and beats comes from Western jazz, blues and pop. But then again, anyone who even knows what "ethnomusicology" means will tell you that Western jazz, blues and pop originated in Africa in the first place. That could explain why Western ears are turning back to Africa for musical renewal and rhythmic inspiration. But it does not explain why South Africa is getting such a big share of the action.

In sheer number of distinct indigenous styles, no one mixed Glenn Miller with mbonganga with one purpose: to make people dance. When Masekela, Makeba and Ibrahim began traveling the world, their music became increasingly forceful vehicles for political comment. But for more than two decades, theirs were the sounds that divided the voices of South Africa's black music across the continent. Two things changed this profile from a lonely trio into a bustling orchestra of talent. First, Paul Simon made his Graceland album a showcase for South African music and musicians, notched up 4 million sales, and earned Grammys for his trouble. At the same time, and probably not coincidentally, the madderingly broad range of musical cultures known as world music discovered a huge market among record buyers.

The United Nations cultural boycott, which embraced tours to or from South Africa, at first prevented South African groups from taking full advantage of the demand for their music. But the boycott has since been amended to avoid "double punishment" of artists who oppose the apartheid state. As a result, South Africans are finally experiencing at first hand the range of styles that bubble out of South Africa's musical melting pot.

Right now, Johnny Clegg and Savuka are recording a new album in Los Angeles, finding time in between for the occasional concert. Theirs is among the most commercial — in American terms — of South African styles, combining Zulu guitar and dance, mbonganga jive rhythms and Western folk-rock into an exhilarating musical stew. Inevitably, it is always more exciting live than on record. Clegg honed his craft with Juluka, a band he formed in the '70s with Zulu guitar master Sipho Mchunu. The band broke up when Mchunu retired to his farm in the hills of Natal province, but will always be remembered here as the first act to successfully blend black township rhythms with Western folk and rock styles.

The same basic rhythm — mbaqanga — underpins the music of Mahlathini, the veteran "grandee" touring North America right now. Born Simon Nkabinde, his distinctive growling vocal style has earned him the title "Lion of Soweto." At 51, he has made a comeback to rival any of the dinosaurs of American rock. His career appeared to have come to an end way back in 1971 when his backing trio of vocalists, the Mahotella Queens, simultaneously quit showbiz to get married. Fifteen years later, that British music pioneer heard the old music, spoke to the right people, and Mahlathini was signed to Cello-lulo, a French label that has pioneered world music.

The Mahotella Queens were persuaded to go back on the road, toured France with Mahlathini, and helped him record Paris Soweto. Their backing instrumentalists, the Makgona Tshole Band, are a mbaqanga group in the classic style, with the off-beat of their electric guitars providing a breezy counterpoint to Mahlathini's deep bass voice. Their leader, West Nkosi, also happens to be a central figure in the development of black South African music during the '70s and '80s. His biggest claim to fame has been producing more of township hits than he can count, must be his "discovery" of Ladaymith Black Mambazo, the stunning a cappella gospel choir that took last year's Grammy for best folk album.

Mambazo's style is generally known as mbube — which refers simply to its choral form. More specifically, it is isicathamiya, a form of call-and-response harmony that is especially popular among Zulu gospel choirs. Amazingly, not one of Mambazo's dozen members, including its leader Joseph Shabalala, has had formal training. So, while they are part of a musical idiom, their sound is virtually untrained. The same could probably be said for Lucky Dube, probably the most successful reggae star on the continent of Africa. His version of roots reggae is heavily laced with the sounds and sensibilities of South Africa, besides being producer of more township hits than he can count, must be his "discovery" of Ladaymith Black Mambazo, the stunning a cappella gospel choir that took last year's Grammy for best folk album.

Dube and Ladysmith Black Mambazo share the distinction of South Africa's best-selling recording artists — with the Soul Brothers, a group that is to mbopaheni what the Manhattan Transfer is to survey the non-enthusiast, which perhaps explains why the Brothers have not been very prominent

travelers on the international bandwagon. Many other groups are unlikely to get there either, and not always because of lack of quality.

Take, for instance, a group called the Genuines. They are exponents of goema, Dutch-Malay for "hand dance," once the mainstay of Cape Town's infamous Goem Carnival, in which minstrel troops of "Cape Coloreds" — descendents of mixed marriages between Dutch colonists and Malay slaves — took part. The Carnival itself still exists today, but is a pale, discredited shadow of the extravaganza that used to be one of Cape Town's main tourist attractions. Troops still march in the streets of the city, but it is hardly regarded as高尚 it once was to belong to one of them.

The Genuines, like Abdullah Ibrahim, who emerged from the township environment, turn this dubious heritage into a political statement. At their last international show, they had turned back on that particular tradition and regularly joins in the group's live performances. The Genuines' music is so esoteric, it is unlikely to be heard outside South Africa, except at festivals of world music. There is another type of music that will never go live on the international concert circuit: mass gatherings singing songs of resistance. Mostly heard at township forums after the death of Nelson Mandela, they sometimes angry and bitter songs, sometimes joyful and triumphant. They can be anything from narratives reporting aron attacks on government installations to songs for political causes, ranging from trade unions to the African National Congress.

In a similar vein is the toto-tivi. A vigorous "human carousel," the toto-tivi combines township parades, political gatherings, it was once banned in a particular district by a police chief who decided it was inflammatory and revolutionary. Which it probably is, but then, so was rock & roll once. Mzwakhe Mbuli is a performance poet who comes closest to giving these songs an individual treatment. He is no stranger to resistance, having been detained on several occasions— most recently early this year — for performing his poems, often at political rallies.

And then there are the artists who will seldom have to worry about state action against their art. They are the township disco singers, who take their inspiration directly from the soulful, sometimes rather like dance music anywhere, contain banal lyrics but a strong beat, and they are more popular live than any of the true-blue mbopang bands.

Chief among them right now is Chicco, already one of South Africa's hottest artists. His main competition comes from female stars like Brenda Fassie, an artist of stupendous voice but limited imagination. Making a powerful challenge from left field is the group "Hotstix" Mahube, whose latest album, Chant of the Marching, is aimed at local relevance and international release, with a hefty dose of social and political commentary between the dance grooves. The group's success is testimony to some of the most obscure, yet the freshest, South African music. General M.D. Sharangwa and Tau Eta Matsheka, artists used on Simon by Graceland, are among the leading exponents. Besides the popular Mzwakhe Mbuli, there's Soushe Leso, a hipster, respectively. Along with the likes of Obed Ngobeni (Shangaan) and Moses Mchunu (Zulu), these artists keep the "rural" version of mbopang on the boil.

This year's World Music Day is June 16, an event that combines the memorable "86 Days in Soweto" of the late Great Khulu, the pennywhistle music that preceded mbopanga and gave the world "Tom Hark" in the '90s; or marabi, the earliest form of township rhythm that brought shebeens, shekels and shacks to life. It was the heart of mbopanga, that haunting African instruments and bewildering polyrhythms; or even township big-band jazz, making a comeback in the nostalgia stakes.

Paul Simon last gave South African music, but he didn't even begin to discover the depth of its rich ore.}
LA

TEEN DREAM: British sensations Bros will finally hit those shores opening for none other than Debbie Gibson on her upcoming U.S. tour. And even though the boys can't get arrested in the U.S. (God knows they've tried), they remain one of England's biggest draws. So when the tour eventually winds up overseas, the bill will do a switcheroo and La Gibson will open up for them. In addition, reports that the band has opened for Bad Boys have been confirmed, and they are currently searching for a replacement. We hear that West Coast publicity dude Ivan Bodley, who has quit his post in LA to relocate to London, will become Logan's permanent replacement. These are just rumors, but there have been reports that Bodley recently signed with Bros has been working up late at night, when he thought no one was listening. We'll keep you posted...

THE WORDS "once in a lifetime opportunity" were volleyed more than once with respect to Tin Machine at the Roxy—Bowie et al carrying on like a glorified garage band some 10 feet away. Quite in contrast to the mega-production excesses of the most recent Glass Spider tour, the June 16 club date revealed Mr. Bowie's chameleonic nature in yet another form. The rest of the Machine is no hazard crack band, either. While brothers Tony (bass) and Hunt Sales (drums), Reeves Gabrels (lead guitar) and Kevin Armstrong (rhythm guitar) hardly made this another "Teenage Dream," it was reduced to peer status—he was even introduced as "the Guy from Kentucky."

There's a dignity to their raucousness and a solidarity to their rhythmic assault that had the Roxy crowd pulsating, regardless of tempo. There was magic throughout the band's 14-song set (a set without any references to the past...). Bowie was his most sanguine self throughout the show, knowing that he shared an intimate secret with the 450 or so of us fortunate enough to have tickets. This was never more evident than when he prefaced "Under The God," the band's first single and the final tune of the night, with "HEY, WE LIKE JAZZ, TOO: Saturday required a shift of gears for the Playboy Jazz Festival, held traditionally at the Hollywood Bowl and featuring many of the most prominent acts in both the contemporary and traditional jazz realms. The two-day event culminated months of arduous planning, which, to this observer, was well worth the effort. There were four stages at the festival, one of which is a street scene that sets in once you actually park your car (which prevents your exit for about eight hours) and firmly submitted to a relentless stream of performances, some of whom you might not otherwise stomach. All paranoia is quickly dissipated, though, once you meld into the atmosphere, break bread with your new neighbors and start dancing in the aisles.

That's right, dancing in the aisles at a jazz event. The organizers of the festival did a masterful job of combining talent and talent. At one point, I found myself surrounded by a full spectrum of audience response, from introspective serenity to out-and-out collective musical ecstasy. Jazz spirit can be so infectious that it swings like Terry Gibbs Dream Band, Wynton Marsalis, Art Blakey & The Jazz Messengers, Dave Brubeck, or Illinois Jacquet & His Big Band, all of whom acknowledged the history of jazz with reverence.

For the younger jazz fan, spawned in the rock generation. Stanley Clarke & George Duke, Larry Carlton (a sentimentalist who has ridden last year's show with a near-fatally gunshot wound), and Spyro Gyra each drew from their own compositions, many of which have become modern standards. Michel Camilo, the Michael Brecker Band and Take 6 were three of the newer, more inventive performances, drawing reactions for their sheer musical prowess. Although familiarity with the specific artists or songs (or even "jazz," for that matter) was not essential to having a great time, the performers never failed to connect with the audience. George Benson & the McCoy Tyner Trio, Diane Reeves, Buck Wilgus Zo, and Ruben Blades Y Son Del Solar were the crowd favorites (if the bartender were the quotient of standing, writhing bodies, I would have joined in as part of the procession of dancers near the top of the arena as we made a spontaneous, jubilant descent, very much in tempo, to the base of the Bowl. (Good hair may have contributed to my feeling of euphoria, but that's an open question.) With M.C. Bill Cosby, a guest appearance by Mayor Tom Bradley (not very successful), and a particularly good section that eliminated lag time between sets, this 16 hour jazz weekend was more like a romantic interlude with a ravishing, seductive woman than an exercise in music appreciation.

NY

THE TOO-GOOD-TO-BE-TRUE DEPT: Certain Cash Box staffers have been unduly impressed with this quirky Scarsdale band called Too Much Joy for awhile now, partly because of their strong pop sensibilities and personality. But just because we identify with their "I wanted to make a To You. R Us kid's" ideology. So, it is not absolutely fitting that Too Much Joy recently received a rather nifty certificate (i.e. letter from Bzo) The Clown? Seems that the custodians of the esteemed character find the taped introduction to "Clowns," from TMJ's current Son of Son I Am (Alias Records) a "serious infringement on Bzo's "reputation, integrity and goodwill."

According to the introduction is credited on the album cover, TMJ, union, management company, Larry Harvey Pictures Corp., was not contacted beforehand. TMJ vocalist Tim Quirk reportedly is looking forward to a court confrontation: "I can just see the judge shouting "Order in the court," and Bzo standing up and saying 'I'll have a ham and cheese sandwich and a huge pickle.'"

But before we get into details, let's get logistics out of the way. The deadline to get your name or company into the directory has past, as has the deadline for mail-in registration. Do not send in registration forms. Registration opens again July 15, the first official day of the seminar. Walk-up registration is $250, and don't bring your checkbook; only cash or credit cards will be accepted. Press registration is being handled by INPress, (212) 751-9852. Call for information.

The two mainstays of the Seminar, the panels and the showcases, have been expanded again. According to NMS, 20 percent of the panel discussion topics are new this year. Topics fall under 12 different headings: radio, marketing, alternative, dance, legal, publishing, issues, video, technology, talent & booking, career growth and "international" (which includes "Face the Nation" meetings). These are not political TV shows but informal "meetings over coffee" which will enable delegates from the U.S. and specific countries to get together and, well, do some more schmoozing. The coffee klatches are "Meet... Canada, France, Holland/Belgium, Japan, Germany, Australia, Scandinavia and the UK."

And on the showcase front: This is the second year for New York Nights, the Seminar-official kick-off National Music Festival. Basically, this allows non-seminar attendees to purchase passes to seminar shows and showcases. For about 150 bucks, pass-holders have the same opportunity to see the 100 bands already booked, as well as get into the sell-out forever New Order/Pillus/Sugar-cubed/Sonique/Blondie/etc./trash bands. (This is extra for seminar people, don't keep that in mind.) Other major shows in the works are the opening party, featuring De La Soul and Ofra Haza; the rap extravaganzas of Ice T, 2 Live Crew, MC Hammer, and NWA & Easy E; the Bastille Day Bicentennial celebration featuring Kazav, Morey Kante, Nigara and—check this out—designer Jean Paul Gaultier. (The man should own the earth, not just clothes). There will be a contemporary country showcase featuring Kathy Mattea, Foster & Lloyd, Desert Rose Band, and Southern Pacific.

The really tough thing about the New Music Seminar is deciding who to see. There are two methods, really—concentrating on bands you haven't seen before, or just playing musical roulette. I tried the latter last year; I think I'll use the more rational former approach this year. The gigs I probably will be hitting (I think this is called a plug) are Screamings Trees, Buitive LaVoila, Bob Mould, House of Rar, Splendid, La/Vega, Mary My Hope, Rhys Chatham, BETTY, Fethchen/Bones, Royal Crescent Motor, hopefully Close Lobsters, which is tentatively scheduled at the moment, and Too Much Joy. With my luck, they'll all be the same night.

Participating clubs this year include Atomic Cafe, The Bitter End, Cat Club, CBGBs, RAGS, China Club, Downtown, Kenny's Castaways, King Tut's Wah Wah Hut (I love that place), the Knitting Factory, Limelight, Mars, Maxwell's, Palladium, Pyramid, Rapp Arts Center, Red Zone, Ritz, S.O.B.'s, Spoo-dee-o-dee, the Tunnel, Under Acme, and Wetlands. Uptown, downtown, all over the place.

Lucas, no doubt), while some of the biggest has-beens, also-rans and wannabes in town were left drooling in line. Madonna didn't get in, Prince didn't get in, Warren Beatty didn't get in, the cast of thirtysomething didn't get in. (What kind of world is it where the likes of the Beastie Boys, Judd Nelson and Spoons are all in the same line? And consider that the band, who will Absolut vodka within? What happened to the old Hollywood, where bribery was key and rampant perversity was kept behind closed doors? Just remain.)

I remain,

Oscar Wednesday

RUBEN BLADES

WITHOUT THE RELENTLESS HYPERMACHINE I'M NOTHING: We'd be remiss if we didn't mention the big record release party for Sandra Bernhard at Enter the Dragon last week. The drinks were flowing, the joint was packed and Sandra was drunk. It was a wacky little number by Morris of Moscow. The good news is, we got in. The bad news is, so did 500 other people (including Teresa Russell, who snubbed us again, still fuming over that little incident in Cabo San Lucas, no doubt), while some of the biggest has-beens, also-rans and wannabes in town were left drooling in line. Madonna didn't get in, Prince didn't get in, Warren Beatty didn't get in, the cast of thirtysomething didn't get in. (What kind of world is it where the likes of the Beastie Boys, Judd Nelson and Spoons are all in the same line? And consider that the band, who will Absolut vodka within? What happened to the old Hollywood, where bribery was key and rampant perversity was kept behind closed doors? Just remain.)

I remain,

Oscar Wednesday

Karen Woods
my mind flashes back to the last scene where the journalist is trying to do an interview. I walked off the set from scenes about management hassles and then into the same thing in real life.

"For the concert scenes we shot a David Essex concert, but the fans had to shout 'Jim.' Half of them couldn't grasp it and they were still screaming for David, the banoshes. They were screaming so hard they couldn't hear what I was singing about."

Essex ponders that his recent years have slowed him down. "I used to be so energetic; it would take me six weeks to record an entire album. Now it takes me six months. I'd like to get back to six weeks again. I don't feel 41 — sometimes I feel 180 and sometimes 12, but never 41. I do want to recapture that energy. I took a long trip to India last year which calmed me down and put everything into perspective; now I'm worried that perspective is a little too relaxed."

TIM MACHINE: Tim Finn has just completed a university tour before going off with 10,000 Maniacs across America. The on-stage Mr. Finn is wild and rampant, sweating with boundless energy. An eccentric, a Groucho Marx, sometimes his laundry is hanging across the stage because he couldn't find a laundry to dry it. All this is a very different story from the introverted, ironically despairing offstage persona.

He told me about his decision to quit Split Enz, his need for growth and change, and, he said, the party was over when his splinter band Crowded House achieved international stardom than he was jealous.

"There's always been a strange sibling relationship. Right early on I decided I was going to make him my friend, and that would be the easiest way to combat rivalry. It was a calculated move. But we always have been friends, real friends. And he really hurt for me as soon as Crowded House became so successful, so appreciated, because it was something we wanted so desperately for Split Enz and because, let's face it, I was at an all-time low.

"Success is important to me. It's to do with coming from New Zealand. You automatically assume that no New Zealand band is any good. We didn't want to be just successful in New Zealand and never be heard of anywhere else. It was important for us to stand the test with real competition."

It's easy to imagine that Tim Finn has a real propensity for despair. True, he is a deeply emotional character, but he is not without irony or optimism.

"At one point I knew I was either going to break down and cry or laugh. I chose to laugh, laugh so hard I couldn't stop for a whole half hour, and got on with writing my second solo album."

"It's arrogance and blind optimism that broke through, and a desperate need not to remain suspect and B-grade; loyalty to cause and the quest of writing good songs."

"I read in the paper about a band with two brothers. One left and became an absolute superstar and the older one jumped out of a window. I was sure that wasn't going to happen to me. I am proud of Neil's success. I'm a melancholic optimist."

Although all the songs on the album are intensely personal, "Not Even Close" means the most to him.

"It's both bleak and uplifting and it says exactly what I went through."

CLOSE TO US: Thank you A&M Records for sending me the entire 241 series, presumably titled thus because you get two albums on one cassette. My favorite, of course, is The Carpenters (The Singles 1969-73 and The Singles 1974-78). And what cult figures they are becoming! Apparently, A&M had no involvement with the recent movie, Superstar, The Karen Carpenter Story, directed by Todd Haynes. Its 43-minute, 16mm film which stars Barbie and Ken dolls, all polyurethane images of perfection, a tasty metaphor on Karen's life. The more anorexic she gets the more mutilated the doll becomes. Barbie and Ken trot on miniature sets, real-size of the Carpenters' home.

"We are indebted to the genre of the star-story movie. I have parodied that form. There was another TV movie that was approved by the mother and the brother. It makes me think that if this was the official version, how bad can the real situation have been?"

"I think Richard Nixon introduced the Carpenters when they played at the White House in 1973. Ten years later, on February 4, 1983, Karen Carpenter died of a heart attack. Tired of being the prototypical media doll, Karen, a confirmed anorexic, had been taking a drug called Seroquel, a substance which induces vomiting, because she was so addicted to losing weight.

Chrissy Iley

NEARLY HUMAN: Following the release of their just-released EP, ROCK XV, the band became the first to play at La Cage, the notorious Paris gay club. The band is currently in the studio with Ian Broudie (Echo & the Bunnymen) working on their first RCA album. Pictured backstage are, from left, West Coast & R&R manager Bennett Kaufman (he signed 'em), from left, Rick McLean (VP), Paul Atkinson (he signed 'em too) and band manager Janette Sheridan.

CASH BOX MAGAZINE 9 JULY 1, 1989
JHERYL BUSBY'S FAVORITE PHRASES are "chapter two" and "artist development." By "chapter two," he means the post-Berry Gordy era of Motown Records, the once-great company he's been running for a year now. But there's another, related chapter two: the triumphant second chapter to Gordy's now famous success story he himself authored at MCA Records. Between 1984, when he set up MCA's black music division, and last year, when MCA and Boston Ven- tures purchased Motown from the Gordy family, Busby called himself president and CEO, and the innovative record executive has almost single-handedly rewritten the book of black pop.

How'd he do it? "Artist development," that's how. It was a lesson the L.A. native had learned well while climbing the corporate ladder at Casablanca, WEA, CBS and A&M. By signing and nurturing a potently stable of young artists—including New Edition (and its prime artist, Bobby Brown), Joe, Riley, the Jets, Ready for the World, Loose Ends, Pebbles, Heavy D. & the Boyz and Klymmax—while pairing them with an equally impressive group of writers/producers, Busby and his team of up-\n\wardy mobile exec led MCA from the back of the bus to the number one spot in the black marketplace.

Truth be told, the 39-year-old exec has a pair of hard acts to follow—Gordy's and his own.

So when Busby made the move to Motown, he did so with some trepidation. On the one hand, he was king of the hill at MCA, and the division he'd built was the envy of the entire record biz; on the other, 29 years after its founding, Motown was more a catalog than an active label. But what a catalog!—Busby would not only be the president of a label, he'd also be the curator of what has come to be seen as a national treasure.

In the following paragraphs, culled from a recent conversation, Busby talks candidly and revealingly about his past successes and his present challenge.

LEARNING THE GAME

"Neil Bogart taught me the importance of marketing and image-making, and that radio was a tool, not the last word. He was so far ahead of his time. The Village People, Donna Summer, Kiss—they were all concepts. "Love to Love You, Baby" went 12 minutes; he used to say, Who cares about radio? Let's go make a deal, that's what matters. He'd be out with some stray percentage you had to be one of the strangest concepts of all. George Clinton was a genius, but marketing his concept to radio was almost impossible. But the Mothership Tour was one of the most exciting tours ever launched by a black act. Before video, he was letting me make 35mm loops of the Parliament show and put them in record stores on a little machine."

"Irving Azoff gave me the freedom to test everything. He believed in my ideas, because of my lack of experience. I was just a kid, but he always felt you had the final say. I worked for a lot of record companies, and I learned something everywhere, but Irving was the one who said, You've learned it all. We feel you can develop a black division because we have the right ideas, the right people."

MULTI-PRODUCER MOVES

"I kind of introduced that concept—it's a big part of my history. I'm having a hard time buying the idea of one producer doing a whole album, because they sometimes have a tendency to relax after they've given you a couple of hits. By letting a producer know that an album is a wide-open target, even if it's taking months to come up with the whole album, he gets it through a process of having to earn his slots. So it keeps everyone on sort of an edge, and it works for me. Again, it works in my world, as opposed to the wold that didn't work at all, you know, you had that constant battle between the pop department and the black music department trying to make something important. At MCA it was, We're young people, we stay in this business, and that's why pop's everything's important."

BUILDING THE DREAM TEAM

"I spent five years at MCA developing a black roster with a team that kept chasing general market, and that's what made it special. I think that entity was mimicking other, because of my lack of experience in the A&R area. So we always felt you had the final say. I worked for a lot of record companies, and I learned something everywhere, but Irving was the one who said, You've learned it all. We feel you can develop a black division because we have the right ideas, the right people."

PASSING IT ON

"I gave a lot freedom to the young people who worked for me—I like to say worked with me. My biggest joy in life is development of people, and I'm very proud to say that Ernie Singleton at Warner Bros., Jesus Garberat A&M, Step Johnson at Capitol, Ruben Rodriguez at Columbia, A.D. Washington and Louil Silas Jr. over at MCA were all people who were the studio feeling for me, and they're all giants in their own rights now." Does that accomplishment feel as good to Busby as breaking an artist? "It makes me feel better. Our business is the only business where people right next to you make you("I like the collaboration of a lot of people on an album, as long as the artist is smart enough to bring the continuity to it. Some artists don't, and you wind up with a mismatched album where a strong producer has smothered the artist. That's the dice roll."

"I have this map that I draw. On the upper line I'll put AOR, urban/black, dance, country, AC, etc. The only thing I won't put on that line is CHR because it doesn't belong there. All these others are defined formats, and as long as you're making music in one of those formats, you have a place to start. The problem is when an artist tries to make a record for what they call CHR, which is not definable; they'll program anything that comes out of these formats. We're in the business of marketing and momentum, and that comes from a consumer base. I strongly believe that you make great records for these definable formats, and then you market them toward CHR. If we make a decent record, black radio's gonna at least put it in rotation. Then we've gotta develop the artist and develop a marketing strategy to broaden it. That's pretty much my approach."

"We all laughed at rap, we all thought it was gonna go away," Busby admits. "Rap and metal are the greatest examples of teaching us what we should be doing as a business. They developed a product line, they knew who their consumer was, they toured, developed an image, and they let word of mouth spread it. When you look at the Cash Box charts for the platinum and gold marks, you find a lot of records on the bottom end with gold and platinum marks, because they didn't really achieve the radio activity."

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THE BUSBY BLUEPRINT

VOICES IN THE CROWD

"I find myself trying to write chapter two at Motown in a marketplace that's very crowded now. I'm even competing against the artists I signed at MCA. It's a great tribute to black music. Right now we're in a marketplace where production has led the way. In the '90s I'm counting on showmanship and performance to lead the way. I think the video market has whetted the appetite for the live ticket, and the live ticket is the way that you will promote an artist around the world. If you're gonna tour, then you'd better be able to sing.

"I inherited a great legacy and a great roster, with Smokey, Stevie, the Temps and Diana returning to the label; these are all artists who can sing. All you've gotta do is put great production around them. And then I've signed singers—Johnny Gill, Shalaeen Wilson, the Pointer Sisters. With the world market, these are all artists that will enable us to launch the great Motor City Revues again, knowing that you can put an act in the marketplace, and they can sing and perform and take it to the stage.

"It all started on stage. Somebody had to see a performer on stage and say, 'Y'know, I'd like to capture that on record.' We're almost at the point now where we're capturing things on record and saying, 'Now can we put it on stage?' Our business changed as the record business grew and the touring business leveled. But the touring business is gonna come alive, and it's gonna happen because of the world marketplace."

READY FOR THE WORLD

"The world is the market now—65% of the business is outside of the United States. If I'm an intelligent executive, and I'm really serious about my objective of developing this company, I'd be crazy to look at just 35% of the marketplace. I've gotta look at 100% of it, meaning the world market. Michael Jackson took the Bad album, stuck that album in the world's face and sold 20 million units. On the lower end, Alexander O'Neal, through five timely tours, sold one million albums outside of the States, to go with his one million albums in domestic sales. Stevie Wonder just broke through the Eastern Bloc, drew hundreds of thousands of people. So now our world distributors have a chance to ease into other markets and actually collect data on an untapped consumer base. I very much want to sign Ray Charles, because to me he would be a world artist. What a great guy to carry the Motown logo under his arm and tour the world."

NEW BALANCE

"The Motown legacy pressures me into going beyond the production...I hate to use the word 'gimmick,' but looking for something more, bringing some substance to it. When you look at the songs that are inside the catalog, when you consider that this catalog does $20 million a year in record sales, which is more than some frontlines do, you realize that what did it is a balance between the artists themselves, great songs and great production. That gives me a road map for where I think the industry is going. I'm banking heavily on that."

In the Motown era, Busby points out, "it was a singles business. It was song for song, and that's what built the catalog. Maybe in our own minds we have to start putting albums together song for song, single by single by single. I would be lying if I said I've mastered the packaging process, but it sure is our objective now. I think we'll step up to that little better if we can stay focused on the song."

OLDIES BUT GOODIES

"One of the accomplishments of the Jay Lasker years is he really did some great repackages of this catalog. The one thing we thought might have been missing in the repackaging was the original package, which had become scarce in the marketplace. So we went back to basics, and we got our collectors' items out back out there, with the original artwork and original sequencing. Over the years MCA had specialized in catalog, and we put the Motown catalog in their hands. They've done a great job, both their special markets department and John Burns' distribution team, in making that stuff available again.

"We have some more ideas in that arena—things I can't talk about right now, but I think people are gonna find them very attractive. I'm suggesting, as collector pieces, that we take some of those classic singles and make them available as CDs that look like singles. Create a nice little commemorative package for the CD collector as a premium item."

THE SECOND CHAPTER

Busby claims he was "scared to death" when he took over Motown last year. "I was inheriting a legacy, following Berry Gordy, who was American music in the '60s. That's why I jumped on the idea of writing chapter two. How can I ever do what Berry did? It may never be accomplished again. So intimidation was the first thing that came to my mind. But then I realized that the challenge was there, and if you want to keep stepping up in this business, you sure couldn't hide in this job. So the challenge was the next thing that set- tled in. We're still lying somewhere between the im- timidation and the challenge.

"So you start drawing up your blueprint, and you realize the blueprint has to be a repack of chapter one, no matter what. Yes, I want to be bread-based—we're gonna have some rap nets, and we're in business with some heavy producers. But I hope we have signed a roster that, when people see the name Shalaeen Wilson, they'll say, 'She can sing—what will they do with this young lady?'

"At MCA, we developed a product line around production and marketing, and some great artists emerged out of that. But here I'm gonna try to pick up some of the formulas that Berry used. We're heavy into artist development here—that's a big word with me. So with the artistry of Johnny Gill, for example we're gonna take everything that we've learned in our career up to now—and we'd better package well you'd better make sure that the look is contemporary and works for the consumer as well as the artist. But when it comes to the creative end, the demand on the A&R department is to work with the publishers, work with the producers, fight for great songs and see if we can put together great albums.

"The press has been so kind to Motown that what we've been able to accomplish in our early days has really made us feel that we're far from turning it around. We've got a great roster now; we've gotta produce that roster. And I think that the energy around here, with the young people we've assembled to do the job, is incredible. So it looks good right now. And if you were to compare it to the final days of Motown, yeah, we turned it around. But when you measure it against chapter one, we've got such long way to go."

"If there is another phase to my career, if I could do this off, what an accomplishment that would be."

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**SOUL II SOUL ON ICE**

**JAZZY V. TALKS TO JAZZIE B**

"WHEN PEOPLE ASK ME WHAT SOUL II SOUL IS, I always say Soul II Soul is a sound system. It's an amalgamation of music and fashion," explains Jazzie B, the group's spiritual and musical leader. Soul II Soul may well be the hottest British musical export of the year, racking up a chart-topping album and two consecutive #1 singles in their homeland in the past five months, and currently threatening to do the same in this country. The group has already topped the dance charts with their debut single "Keep On Movin'," and they're poised to do serious damage on the black and pop charts as well.

Sound like a typical overnight sensation? Actually, it's anything but. Jazzie B and Soul II Soul co-founder Dadda started a reggae sound system over a decade ago, playing at parties and community events until they decided to put on their own warehouse parties. Years later they transformed into Soul II Soul, incorporating elements from all over the spectrum of modern black music into the mix.

To those unfamiliar with the warehouse scene, its basic elements are an abandoned warehouse, a sound system, a little pre-mix, and voila — instant club. What makes these events special is the people who run the clubs put into them. "We did everything. It was more than music and fashion; we had art too. There was lots of decor — huge buildings with loads of props," Jazzie remembers. "We always had an integrated crowd, so we could expose them to more contemporary pop-ish stuff like Michael Jackson, the Commodores, Sugar Minott and "Planet Rock," and at the same time keep the heavy reggae vibe. We wanted to broaden their imaginations, and at the same time we were developing our interest in other types of music. We always wanted to be different and we had no problems crossing over."

One of the things that makes Soul II Soul special is this spirit of integration, both racially and musically. Jazzie feels the main reason was that he was brought up in a multi-racial society.

"Most of the people we played at the clubs were of the same mindset as us, no matter the color," he explains. It was always a friendly thing. In London a black man's image was either as a soul boy or a rebel, and we were neither. We developed and integrated with the schools and colleges where we performed. When we hooked up with the warehouse scene, we ran with the middle-class white people who were involved with the scene just a little heavier than we were. In a funny way that still had an effect on how we perceived things to be. The color issue became erased then. The only issue was that we all had the same goals and ideas, and we wanted to enjoy ourselves and stay in control of what we are doing."

Control is important to Jazzie, and it gives the music a self-assuredness that lets you know they're running their own show.

Jazzy recognizes this is no mean feat. "I've been very fortunate to keep control. I think the main reason is that the people I was working with as a sound system are still with us today. Our advisory strategies are still the same as when we were buying records. When we go into the studio and make a tune, the whole crew has to give it the stamp of approval before it goes out."

Crucial to this approval process is the input of his production partner, Nellie Hooper, who was part of the Wild Bunch, a similar sound system in the British city of Bristol. Jazzie explains why the partnership works: "We both had ideas about making records that no one else did at the time — both of our backgrounds are predominantly reggae, soul and R&B-oriented as opposed to more of a popular choice. We are both technically oriented and had experience working in studios. And the both had the same frustrations about being musicians, and with the help of technology we were able to express our inner tensions. His main flux is programming, and we both work on production and writing. We both do everything together, really — the whole shit was worked because he was doing the same stuff in Bristol."

This partnership led to the desire to express the Soul II Soul aesthetic on wax. They felt the DJ's scope was inherently limited, but at the same time realized the club experience gained from the club experience would be invaluable when making records. Jazzie's experience in the reggae scene made him familiar with the process of cutting acetates — instantaneous pressings of recording sessions that allowed DJs to use at the clubs the stuff they created at home the day before. Jazzie put together a number of best plates, and eventually put together their first single, "Fair Play," one of the highlights of Keep On Movin', the group's debut LP.

"Fair Play" was a soul special initially, Jazzie says. "That was a special because it mentioned people's names at the club. At the time, 'I Have A Dream,' Martin Luther King's speech, was laid over it, then Rose Windross, who was one of the ravers [clubgoers], and New Jack Swing. We'd get all the machines out in the evening and play a bit. We came up with an idea together for a song, I wrote the lyrics, she sang the song, and voila."

Jazzy initially had the record himself, selling 7,000 copies, but he felt he needed to go to a major to get his records distributed. He chose to work with Virgin, but he claims he's had a mixed relationship with the label, feeling they don't completely understand him. Jazzie sees no point in taking an adversarial stance toward Virgin, however, since the fact that they've been able to move so many units of his work.

Jazzy is very serious about the business end of music. His background with the sound system has made him very aware of the details and tricks necessary to promote something properly, and he has meticulously carved out an image for Soul II Soul, from T-shirt designs to promotional catch phrases. It's very similar to what Malcolm McLaren did with the Sex Pistols, and Jazzie doesn't balk at the comparison. "I've been put in front of other people, I guess I have been doing things like McLaren." But unlike McLaren, Jazzie B is not just looking out for himself. His organization, the Funky Drecs, includes a record shop, a record store and a clothes store that not only sells Soul II Soul clothing but also latest in black music.

His next priority is the formation of his own record company, distributed by a major for maximum impact. That dream may well be a reality soon, with Virgin the most likely candidate for distribution. "I'm not sure when," Jazzie says, "but the funk is there. We'll open a store eventually. I want to do something that brings black music into the mainstream."

"I'm producing my nephew's band and they are coming up with ideas that are so exciting and different. I'm not that old a man — I'm 26, but they're merely 18. They amaze me. I sit back and think, 'Wow, that's how I was when I was that age.' It's great. A little kid phoned me up today and asked if I could program his RX-7.'"

Asked to explain the structure of Soul II Soul, Jazzie notes that "Contrary to what people think, all Soul II Soul, and the people are featured artists. It's a developmental atmosphere. We don't have contracts, but we take care of the other acts in a managerial sense. If it comes to the point where they want a deal, and if we can't offer them what they want, we'll obviously have to do something else. We've got to do the best for them we can elsewhere, but we'll probably all end up working together. The same musicians will be writing and playing on each other's tracks, and the record company aspect will pull together.

Right now Jazzie B et al. are extremely busy producing a compilation album of young British soul talent, and they'll be putting out a dub version of Keep On Movin'." A nature and potentially very exciting move considering their reggae dub background. In addition, they recently played a gig for Grace Jones, a prospect Jazzie is very enthusiastic about. "I've got the wild tip for her," Jazzie says excitedly, and one that could produce the best Grace record in a long, long time. He's also...
Today's Groovin' on the Airwaves and up the Charts with their Latest Hits "TAKE IT OFF" Produced by Teddy Riley and Gene Griffin and "YOU STOOD ME UP" Produced by Gene Griffin Management: Jobori and Angela Abdulsamad and Reuben Connon & Associates

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24-7 SPYZ: WILDER THAN YOU

BY JANISS GARZA

"WHEN WE STARTED THE BAND," remembers Jimi Hazel, guitarist for 24-7 Spyz, "we really didn't have a definite idea of what we wanted to do. We kinda wanted to do everything." Have things changed much since the Spyz' inception three years ago? Perhaps not. Harder than You, the quartet's In-Effect debut, contains a little bit of everything. Hazel compares the record to the dial of a radio: "When you put your needle on it, it goes through twelve different stations." Contained within the grooves are funk, rap, reggae and jazz, all wrapped up in metalcore aggression, wacky sense of humor and a Rastafarian worldview. There are political songs, a song about the joys of the slam pit, a song about growing up in the South Bronx, and a very warped version of Kool & the Gang's "Jungle Boogie." 24-7 Spyz messes with your head. It makes you laugh, it gets you pissed off, and ultimately it makes you want to dance.

What exactly is 24-7 Spyz? Along with Hazel, it consists of singer (or, according to the album jacket, "thoughts") Peter Fluid, bassist Rick Skatore and drummer Anthony Johnson. Hazel describes how the group's name came about: "I wanted 24-7 meaning twenty-four hours a day, seven days a week. And Peter (a James Bond aficionado) wanted Spyz." Typically, since they didn't decide on one or the other, they went for it all—and Rick added the 'z' cause he slept a lot!

As far as musical influences, says Hazel, "We're from four different kinds of backgrounds. Rick is totally into fusion jazz. Peter's an Iron Maiden metalhead, and Anthony's just plain metal, period. "As for Jimi, he calls himself a '60's rehash.' With this kind of diversity, "that's how we wound up getting totally confused, totally crazy."

With so many different styles playing a part in their music, it wasn't easy to figure out just where they fit in New York City's diverse club scene. So they played just about every show they could get their hands on. "We used to switch up our sets quite often to fit whatever bill we were going to be on," explains Hazel. "People were like, 'I just saw you last week playing on a ska bill, but here you are playing with Hell's Bells!' and we're like 'Yeah, it's the same band, it's us.'"

No matter who the Spyz played with, the audience could expect the unexpected. "From a visual standpoint, we give you something to watch, 'cause we're like four raving maniacs onstage," enthuses Hazel. When asked for an example, he runs over some of Fluid's past antics: "What was the last crazy thing he did? At the record release party, he decided to jump up on the poles, pull down his pants, dangle upside down, show his ass—or he'll try to pull my pants down, or pull Rick's pants down! Clearly, modesty is not a Spyz asset.

The band came to the attention of In-Effect by word of mouth—or you might say, "word of shirt." "We had started our own little line of shirts and kids were buying them up like crazy," recalls Jimi. "So Howie Abrams (In-Effect's label manager) was hanging out and he saw maybe a hundred and fifty to two hundred Spyz shirt in like a weekend at different clubs." Then publicist Steve Martin's girlfriend's brother ("he's the hardcore connoisseur") gave the Spyz a thumbs up, and label people started attending Spyz shows. The rest, as they say, is history.

"In-Effect vows to support all styles of music—hardcore, thrash, metal, funk, rap, whatever—as long as that rare streetwise sincerity and attitude is there." That's the label's credo, so signing 24-7 Spyz was a logical choice. But was In-Effect a logical choice for 24-7 Spyz, when its buzz was already starting to bring it attention from the majors? The band thinks it made the right decision. Hazel's reasoning is simple: "It was a new label, new band. We could grow together." It seems to be working out—instead of being a small fish in an ocean of bands, the Spyz have become one of In-Effect's biggest potential acts, along with being the only group whose appeal has immediately gone beyond the hardcore market. "If we're hardcore, we're definitely hardcore mixed with a lot of other stuff."

Since 24-7 Spyz is a black band that doesn't bow down to—or really even have much in common with—the cliched ideas of "black music," does it feel any unity with other innovative black rockers, such as Living Colour, or with the Black Rock Coalition, the organization founded by LC guitarist Vernon Reid to blast presuppositions about black musicians? Not at all—the Spyz firmly eschew any association with the Coalition, even though they were members at one point. In fact, while talking to Hazel, he gives the impression that perhaps the BRC's attitude is a bit too serious to include a wild, irreverent group such as 24-7 Spyz. "We started to feel a little indifference from certain members. They tried to limit the band—not approving of certain things we do. We didn't need anybody's approval. Instead of the Black Rock Coalition's own 24-7 Spyz, we just wanted to be our own band."

In spite of Hazel's complaints, Kondra Mason, from the BRC's L.A. branch, sees the severance between the Spyz and the Coalition as merely a personal dispute. "I think there was some disappointment by the Spyz with some selection of bands on a BRC show," she asserts. The show in question was headlined by Living Colour and the Spyz had been dropped from the bill in favor of another group who the BRC felt needed more exposure. But while there may be some dissension between the BRC and this highly original, fiercely independent band, Mason states that "The BRC supports them, whether they support us or not."
I'm not here to judge good from bad, but to do the things that are right... All power of judgment belong unto the great Judge Himself.

SO SAYETH BUNNY LIVINGSTONE WAILER, last survivor of the Jamaican threesome which brought Rastafari beliefs backed by a burrowing reggae beat onto the world musical stage. While Bob Marley was taken by cancer in 1981 and Peter Tosh was killed by murderers' bullets in 1987, Bunny continues to be a truth-sayer and critic of the Babylon system.

Bunny's life is deserving of a full-length biography, but it's important to mention a few details. A childhood friend first of Marley, then of Tosh, Bunny sang and played percussion with the Wailers from the early '60s until 1973. He split from the group because of widening musical and personal differences between himself and the other members, a felt need to get back to the land and his mystic spiritual roots (he still has a 142-acre farm near the Jamaican town of Portland), and a growing distrust of Chris Blackwell, head of Island Records.

Yet Bunny's first solo albums were released on Island, including his 1976 classic, Blackheart Man, regarded by many as one of reggae's best albums. He also started his own Solomonic Productions outfit in 1975, through which he released his Jamaican product and coordinated with the international labels.

When I talked to Bunny during his recent tour in support of Liberation, his latest (and fifth) LP with Shanachie, the mention of Blackwell brought out anger.

"Chris Blackwell I think is the last part of the colonial mentality, people who think they can own people, anything you own they own. Chris Blackwell has that kind of mentality. Although his company has been doin' a great job with the music, he himself as an individual, he don't have no respect for the people who are playin' the music — it's just a dollar thing... He has this attitude of not payin' royalties. Because he hasn't paid me an artist royalty for Blackheart Man since its release. He said that it hasn't sold. And he's still selling it, and I've filed an injunction against him selling it because he's not living up to the agreement of paying royalties.

"I think I should let the media know and send the message from individuals like myself to let people know that these records are illegal," he adds. "I'm not gettin' no justice from them and I'm now in court with Chris Blackwell to deal with the situation of paying me whatever he owes me and to put an injunction against him selling these records, because he's forfeited the agreement based on not paying the royalties that was signed in the agreement."

Bunny is also battling over control of the Bob Marley estate and the Wailers' recordings with Blackwell and others, but because of the almost day-to-day changes in that legal struggle, it's nearly impossible to report on the current situation. One thing Bunny has learned from his many years in the music business, first with some crooked producers in Jamaica and then during his feud with Blackwell, is the need to control your holdings, something he accomplishes with Solomonic.

Shanachie has been much more cordial. Although the New Jersey-based indie may not have the big bucks to offer Bunny, they do offer him control over his music and sympathetic people to work with. Randall Grass, executive vice president of the label, told me that before they released Liberation, he helped Bunny make connections with some majors, because the singer was interested in certain financial things that only the bigger companies could provide. Offers were made, but Bunny decided to stick with Shanachie. As a result, the label has seen strong and steady sales of the album, already surpassing any of the four previous LPs he has done for them. It has held the number one spot on the CMJ Reggae Route Top 20 for some three months and is the top-ranking reggae album on recent World Music charts in Cash Box.

One of the most perplexing aspects of reggae's relative growth and success in the U.S. is the music's lack of mass popularity within the African-American community. Reggae is a very black sound, yet it's ignored by black radio with few exceptions and is even disdained by a large segment of the state-side black population. This dilemma has caused some reggae artists to take the crossover track, adding large doses of R&B to their material, while others simply wait for the audience to come to them. Bunny doesn't worry about it too much, choosing instead to be thankful for the people who appreciate reggae.

"I'm a sensible person. I'm a diplomat, not a hypocrite. I have to go with the people who are goin' with me... With reggae music, if it wasn't for the Europeans, the white people, I don't think reggae music would've made it... So I give thanks to these people. It's a heart situation, it's not a skin situation. Heart and mind choice.... In this great garden created by the Most High, there're so many different colors, so when you're makin' your bouquet, you don't just use one flower, you put in all different kinds of flowers."

Bunny has agreed to work with reggae collector/Nighthawk Records ace Leroy Pierson and Reggae Beat archivist/Wailerologist Roger Steffens on the definitive Wailers discography book, planning to spend some time in the States or bringing the two to Jamaica for the project. Future tour plans are up in the air, although Bunny has said he would definitely like to get to Japan. The singer mentioned his vision of what might be his next album, an all-acoustic collection of traditional Rastafarian chants, titled Chant or Bunny Wailer Chants. But this is still in the idea or dream stage, as he continues to concentrate on the promotion of Liberation and spreads the message of the U.N.'s Universal Declaration of Human Rights: "It's international moral equality time / where mankind must be born anew / So rise and shine."
Meanwhile James Brown has been the subject of at least two "Free James Brown" records, several petition campaigns and numerous articles in recent Rolling Stone cover story painted an unflattering portrait of the man, but he tries to take the rumors and speculation in stride. "That article was not good for me," he says "but I hope the public realizes that the people who were talking against me were wrong. Because I've been helping those people all my life. But you find out things. The prison hospital is where you find out your true friends.

"I've helped everybody I met in the entertainment industry for the last ten years, and those I didn't help I created a model for them and changed the music industry."

Like Muhammad Ali once said, "If it's true, it ain't braggin."

James Brown's influence on the music of our time is incalculable. Starting in rural Georgia with a love for the swing of Louis Jordan and such vocal ensembles as the Platters and Drifters, Brown and his band, the Famous Flames, virtually invented funk. He added nitty-gritty horns to the standard r&b repertoire and gave the music a rhythmic foundation and frank sexuality that reverberated through black and white, hot and cold.

Today the Godfather's influence is felt in the new generation of soul/funk performers and in the rap artists who liberally sample his chunky rhythms and funky guitars. Brown, as always, the minute I say, "rap music is expressing all the things that I tried to prevent 20 years ago."

Often overlooked in the James Brown story is his impact on the social upheaval of the 1960s. A fiercely proud and independent man, he was a champion of black pride and civil rights before there was a name for it. He has used his music both as a means of liberating the spirit and as a forum for serious social issues. He was singing about the drop-out problem in 1966 and his "King Heroin" made it to #6 on the pop charts in 1972. Yet he has always been a patriot as well. He entertained American troops in Vietnam, was an ardent supporter of President Nixon (the man, he says, would have had him out of prison by now if he was still in the White House) and scored his last big pop success with "Living in America" from Rocky 4.

Now, he says, America is letting him down, both on a personal and a political level. "Someone in the system didn't like what James Brown was about," he says. "They didn't like 'Say it Loud, I'm Black and I'm Proud.' They didn't like the hard stand I took. But I'm a man— I'm color blind. I don't see color when it comes to people. Not everyone is that way—we've got a very, very bad problem when it comes to Afro-Americans, and we need a program. We're back to how things were in the 40's. The education is the worst brick in their face, the biggest obstacle they got big problems because 'states rights' were supported by the Reagan administration, and now it's like before Dr. King started. We've got more jobs than ever in this country, but the jobs are too sophisticated for 90% of the people who need 'em. Without education the kids don't have a chance."

He says he is eager to get out of prison and continue his work on behalf of humanity. 'I've got to go to the White House, he says. I've got to go to the streets. I've got to put songs out that will turn it around.'

"I need the people and the people need James Brown."

A hugely popular entertainer for almost thirty years and a charter member of the Rock & Roll Hall of Fame, Brown is a true believer in the healing power of music. Black America has been hard hit by this thing through music, he says. "Look at James Brown. James Brown must employ 500 million or a billion people indirectly through his music. There's deejays on the air, and promoters, and people in the record stores, and writers. I've sold 17 billion records, more than anyone would imagine. That's why this is all a terrible mistake. It's like what's happening in China. You can't keep the people down. You can't keep a world figure in jail without the people. It's a step to it."

As he waits for a pardon, Brown performs with a gospel choir and counts his blessings. As he says in his recent autobiography, James Brown, the Godfather of Soul: "Where I grew up there was no way out, no avenue of escape, so you had to make a way. Mine was music—JAMES BROWN created the myth. I've tried to fulfill it. But I've always tried to remember that there's JAMES BROWN the myth and James Brown the man. The people own JAMES BROWN. That belongs to the people. I say 'This JAMES BROWN' and believe it, then it will be the end of James Brown."

"I'm James Brown."
MILLIE JACKSON DOES HER BUSINESS

BY BOB LONG

WHEN SHE WAS BAD she was very, very good. But when they tried to make her good she was bad. Now they’re encouraging her to be bad, and that can’t be bad, not for her, anyway.

That, in a nutshell, is the story of Millie Jackson’s career to this point. Jackson made a name for herself in the early ’70s as “that dirty soul singer,” scoring a number of hits on the PolyGram-distributed Spring label. More recently, after cleaning up her act—literally — she lost her original audience base and failed to find new fans. So when she started working on her third LP for Jive/BMG a few months ago, Jackson clearly understood what was required of her, and she held nothing back. The result, Back to the S**t, finds Millie on the throne, panties around her ankles, a grime on her face. The material, suffice to say, follows suit.

A sticker on the cover proudly proclaims that “99% of this album was not rehearsed.” Will this revive Jackson’s career? While the answer remains to be seen, in this new blue era Millie has as much right to talk dirty as do Sam Kinison and Andrew “Dice” Clay.

We caught up with Jackson in her Atlanta office as she returned from a Japanese tour, and we talked with her about this career move and other related s**t. Tell it like it is, Millie...

The title of your new LP gets right to the point. You’ve had some problems getting your product played in the past, but that doesn’t seem to have hurt your career.

I had problems with dirty material as far as some of the airplay, but I can knock on wood that I am one of the artists who have fans who will go and buy an album of mine without hearing it. Another funny thing is that the dirtier the albums have been, the harder the DJs have tried to play them. But at the same time, you’ll have a semi-suggestive one in there and they’ll say, “No, we can’t play that.” But if you get one with all those four-letter words, they’ll be splicing and editing and bleeping, doing everything they can to get it on the air because they want to be the first ones to start this ball rolling. They want to show they have the nerve to do it.

It’s true that if it’s just a mediocre one they’ll say, “No, this is too much.” But I will say that I mean real s**t with “Hot Wild Unrestricted Love” at some radio stations. And I said in it, “Drop your clothes, your inhibitions. I want you wearin’ just a smile.” And somebody said, “What? Drop your drawers? We can’t say drop your drawers!” And I said “Clothes, not drawers, I said boxes.” You know, any excuse.

But there really isn’t a reason to blame most of the radio stations. Because what happens is if they put your record on and they have people call in and request it, these numbers are tal- lies for the record. That is the one that moves up the chart and gets more heavy rotation. People in my age group will buy a record, but they will not call a radio station and say, “I want to hear Millie Jackson.” The people that call the radio stations are the teenagers. That’s why most of the radio stations are trying to p**se off the teenagers. Adults just don’t want to call in. How many have you heard call a radio station? And the program directors and managers of the station are not wise enough to know that this is not necessarily your audience, these are kids that are interested enough to pick up the phone, because they have nothing else to do. They don’t have to worry about cooking dinner or anything, they just have to worry about running up the phone bill.

When I first saw the LP, I looked at the front cover, and I said to myself, “Now that’s vintage Millie Jackson.” Now everybody in the world does what you’re portraying there in these pictures. But I’m sure you’ll probably run into resistance as far as getting the record into various stores because of these photos.

I haven’t heard yet from the company that there have been any problems, in fact, this one is being marketed and posted up in the stores much more than the last one, which was a clean one. So of course I don’t want me to explain this. It’s like you gotta go all the way or no way at all, because if you’re right in the middle they have an excuse. But this one is getting played much better than the last album.

What sort of feedback have you been getting so far?

So far, we haven’t heard much feedback—and it’s the women. The women are the ones who think “middle of the road.” They’re the bour-geoisie, and they have problems with this. One of the promotion guys told me this chick said to him, “I don’t believe this! She’s set the bar too high.” And I asked, “Have you seen yourself in that photo? Is it too real for you?” The funny thing was she was upset about the safety pin in the underware. That was what it was.

You’ve just come back from Japan. There seems to be a much greater sense of appreciation and acceptance of black artists in the world market than in the States, and a great many black artists have enjoyed great success with a black-oriented product. Europeans are great students of American music, particularly black music.

The thing I like about the European market is that we have one chart for everything, not like here. For example, I did the country album, and the people in Nashville wanted to get behind it because it was done in Nashville and all that. But because I’m an R&B artist, the R&B department of my own record company would not let the country people have it. Needless to say, I played the Grand Ole Opry two years after that album.

That’s incredible to me, the kind of politics that exist in major label structures.

The last single I had was a rock & roll song, and the proceeds were going to the National Coalition Against Domestic Violence. It was called “You Knocked the Love Right Out of My Heart.” Now Tina Turner would have ate that song up. But not with Millie Jackson. The black radio stations were saying that it was too rock for them, and the pop/rock department was saying, “Well, she’s not well known or anything”—all because I’m an R&B artist. You know what I mean?

We’re just behind in the way we think in America. Like when the first time I went to England, people here said, “You’re going to England? You’re going to sing that stuff for the queen? What will the queen say?” They love me in England! And they say the British are so reserved, but I did two specials for British television already. And are you ready for this? “The F**K You Symphony” was included in both specials!

Your lack of airplay over the years hasn’t prevented you from selling tickets, has it?

One of the hottest concert packages that I do is me and the O’Jays, and me and B.B. King. Those are not losers! Those two packages are almost always sellouts! There is a market for it. You don’t hear it on the radio, you don’t see it on television, so you have to go to a concert in order to see it.

What I’m trying to do now is to see which way this album is going. So I’m playing some major market testing grounds on the comedy side. I’m doing New York for six days, then I’m going to D.C. for five days in a smaller club to see how those two markets accept it. Now if they accept me doing more comedy than singing, then maybe we’ll do more that way. Otherwise I’ll be seen in and cussin’ and doin’ the usual thing.

What kind of advice would you give to an artist trying to break into the business?

Read the fine print. Pay your taxes. Never sign anything without your attorney. That’s about it.}
MILES SMILES

BY CHUCK PHILPS

MILES SMILES. As he traces the path of a seagull across the sky with a pair of field glasses, the 63-year-old trumpeter whispers in his famous map, "A lot of people are surprised when they visit me. It's so beautiful out here." Leaning back on a terraced deck overlooking the ocean behind his Malibu beach house, the legendary bandleader looks vibrant and in great shape.

It would be difficult to name another artist in the history of jazz who has shattered the expectations of critics and fans as many times as Miles Davis. From cool bebop to hip-hop, the four-time Grammy winner has pioneered the cutting edge of contemporary instrumental music for more than 40 years.

Still, to this day, American jazz critics have yet to get a handle on what makes the man tick. While some scrutinize his technical or question his choice of sidemen, by and large, the single most alienating factor for traditional jazz enthusiasts is Davis' passion for state-of-the-art electronics and the dominant role it plays in his quest for rhythmic diversity.

Live, his new band is a rhythm powerhouse, whose audacious sound owes more to tribal drumming than technology. Although Davis' new Warner Brothers release "Amandla," a hip outing which expands upon the haunting vision of 1986's "Tutu," is unlikely to convert beboppers, it is certain to excite his current following.

"You got to fill it up from the drum to the rhythm section. I'm always tellin' the guys in my band to play in between the beat, like Bobby Brown," Davis said, scatting out a pulse and fingering an imaginary keyboard in the air before him. "Man, I love Bobby Brown and groups like Guy and Teddy Riley — black music that makes people feel happy and want to dance."

With specks of paint scattered across his hair, fingers, and clothes, Davis interrupted his daily painting regimen to conduct a two-hour interview with Cash Box Magazine. In contrast to his dominant public persona, at home Davis was friendly and often quite funny. Dressed in blue jeans, a black knit T-shirt and green suede slippers, he spoke softly but freely.

"I love to paint and I'm always lookin' at artists," Davis said. "Especially the cartoon guys. Can't get over that pen and ink. I mean the way they can do a couple of lines and it comes out looking just like Hitler or Bush." A self-portrait by the trumpeter is featured on the cover of his new album.

Musically, Davis is as busy as ever. In addition to "Amandla," a CD soundtrack of improvisations he recorded in 1957 for the Louis Malle film "Ascenseur Pour L'Echafaud," he's due out in July on Fontana. Following summer tours of Europe and the United States, his autobiography for Simon and Schuster (written with Quincy Troupi) is scheduled to hit the book stores in September.

"The book is nothin' but my love for music," Davis said. "It starts out early. When I was 13 my ears were wide open. The music I was hearing was so heavy I used to forget to eat and sleep." Spanning his eclectic career, the autobiography includes passages detailing his early big band years with Charlie "Byrd" Parker, and his association with arranger Gil Evans. Previous incarnations of Davis' band have showcased a virtual who's who of jazz giants, including historic innovators such as John Coltrane, Thelonious Monk, Wayne Shorter and Herbie Hancock.

Nevertheless, Miles seemed more interested in discussing old neighborhood idols and friends like Charlie Christian, Levi Madison, Clark Terry and his early trumpet instructors, Elwood Buchanan and Gustat. "I just loved Elwood," Davis said. "You know, some guys get so much style. When they get up to the plate, even if they miss the ball, you like the way they swing the bat."

Davis still uses the "original mouthpiece given him years ago by Gustat, but the company he keeps these days certainly has changed. He jams with Prince and plays on songs by black recording artists like Chaka Khan and Cameo. Fusing guitar feedback with funky horn and synch charts, he continues to expand the harmonic palette of modern music. In the last two decades, his popularity has expanded from elite jazz circles into the pop and dance domain.

As a result, Davis has chalked up his fair share of awards over the years. But it was his recent induction into the ancient Spanish order of the Knights of Malta of which he spoke most proudly.

"It really made me feel good," Davis said, visibly moved. "They told me that the reason they chose me was because I was the only person in this country still trying to develop the only real culture that ever came out of America, which is jazz. That's what I've been trying to do, and I'm glad that somebody outside of my close friends finally noticed it. Before the ceremony was over, they made me promise that I would keep doing what I was doing and never stop to discriminate."

His last album sold twice as many copies in Europe as in America. Davis, who tours overseas frequently, explained why he thinks white European audiences revere black art forms like jazz, gospel, and blues music more than their American counterparts: "Because when people want something overseas, they get it from the best." On the same note, Davis also believes a correlation exists between problems in the drug-ridden ghettos of inner-city America and the lack of respect stateside for black culture.

"Part of the problem is that America doesn't really understand or appreciate black culture. When I was a kid there was a lady teacher named Miss Wilson who used to勃勃 these black [history] books and try to teach us, but they wouldn't let her do it because the superintendent was white and those books weren't on the curriculum."

"How are the little black kids supposed to know what to do? All they see is white [role models]. They're lookin' up to Superman, but there these kids books like Miss Wilson tried to give us. Tell them things about their forefathers. Show them films about tribes like the Zuuli. Say to 'em: 'Look, you don't have to sell dope. This is where you come from. See this man—he did this; it's important. See 'em dancin', hear the drums. That's what you have in you.'"
HELP!

We need somebody, not just anybody, y'know we need someone... we need someboby, not just anybody, y'know we need someone...

We'd greatly appreciate it if you'd take a few minutes to answer the following simple questions, as well as giving us a brief overall comment. Answer only those questions that interest you.

Please write on the line next to each segment of
magazine an E (for extremely informative), S (somewhat informative) or N (not informative).

ONT OF THE BOOK

1. Tickertape
2. Movers & Shakers
3. The Buzz
4. Art & Commerce

ATURES

5. Artist Profiles
6. Industry Profiles
7. Q&A Interviews

USICOLUMNS & CHARTS

8. Shock of the New (alternative)
9. The Heavy Metals
10. Beats & Hype (rap)
11. On the Dancefloor
12. Globalist Groove (world music)
13. Rock & Roots
14. On Jazz
15. Un Nuevo Horizonte (American/Latin)
16. Puro Pop for Now People
17. Rhythm & Blues

ECTIONS

18. Country
19. Coin Machine
20. Radio Report

CHARTS

21. By and large, do you find the Cash Box charts E (extremely valuable), S (somewhat valuable) or N (not valuable at all)?

22. By and large, do you find the Cash Box charts E (extremely readable), S (somewhat readable) or N (not readable at all)?

SHORT ANSWERS

23. What I like most about the new Cash Box is

24. What I like least about the new Cash Box is

25. What the new Cash Box needs most is

26. What the new Cash Box could do without is

OVERALL COMMENT

READER INFORMATION

Name (optional)

mation (optional)

AREA OF BUSINESS

(ENTER THE APPLICABLE CATEGORY)

Artist Attorney Coin Machine Distributor Fan Music Publisher Print Media Promoter Radio (please specify format)

and Company Recording Studio Retailer Songwriter Student Other (please name)

AREA OF MUSICAL CONCENTRATION

(ENTER THE APPLICABLE CATEGORIES)

Contemporary Alternative Country Dance Folk Gospel Heavy Metal Jazz Latin New Age/NAC Pop Rap R&B Rock

Music Other (please name)
DON'T TELL SONNY ROLLINS he's the world's greatest living jazz player. It's not that he'll argue with you — he won't — and it's not that he's filled with false modesty — he's not — it's just that, well, he's truly, honestly, no kidding, not always that happy with his playing. To say he's a perfectionist is missing the point — he's constantly struggling for a level of performance that, if you ask me, is unreachable. He's hearing something in his head, in his dreams, that — as impossible as it is to believe when he's just walked off the bandstand, after devastating an audience (something he did handily at Carnegie Hall last month) — he rarely achieves. One listens to Sonny Rollins records — the classics he made in the '50s and '60s before he began channelling up in studios — with awe. I'd say that Sonny Rollins listens to them with a grimace but, in fact, he doesn't listen to them at all. Too painful. Try to get him to admit to a record he's proud of.

"Let's see," he sighs in his deep, funny voice, when asked to point to an album he's satisfied with. "I like certain things on certain records. I like part of my Reel Life album, and there are some other things I've done. But..."

The man is struggling.

There are a few nights that I had that I remember really well when everything was working together. I'm not sure that I've actually got anything like that on record. There have been some nights in playing where things have come together and I was really playing what I wanted to play and I didn't have to think about styles or anything — which is really my ideal. I just want to play across all barriers. And there have been some moments like that, but I'm not sure that has happened to my satisfaction on record, although there have been a few times here or there in my recorded career that I've been closer than others."

I've heard Rollins at times — Carnegie Hall last month (with Branford Marsalis standing on stage with a tenor saxophone in his hand and his jaw hanging on his chest), at the Beacon Theatre a few years ago with Wynton Marsalis on a beatrice a couple of summers ago when his leg was in a cast — when he's been better than any musician I've ever heard playing anything, anywhere. So I ask him when he last had one of those nights when he was satisfied.

"Well..." (you can feel his mind working; when you ask Sonny Rollins a question he thinks about the question), "I had a great time some years ago when I was out in San Francisco at a club called Wolfgang's. I remember I had a great night that night and everything I played just came. Everything I wanted to do, I did, everything I wanted to try, I tried and it came. I've had some good nights, but that's one that I remember."

When was it?

"During the '84 Olympics," he says. "It's such a drag that it happened so long ago, my God, it doesn't speak too good about what I'm walking off."

Pardon me while I choke. But I know he means it. He's on the road constantly, but he hasn't, in his mind, had a really good night in five years! In general, Sonny, how's it going?

"My own playing? Yeah, it's okay. Yeah, I'm doing okay. I want to do a lot more, but as you get older you realize, well, the time is short and everything like that — it's late in the afternoon. You're trying to do more, but you have the constraints of time and all of that against you, physicality of age and all that stuff begins working against you to a certain point. But with all of those things taken into consideration, I think I'm doing okay.

Johnny Parducci."

I don't feel like I'm disappointing the people. When I went on the Bridge" (during a famous two-year sabbatical in the early-'60s Rollins practiced at nights at the Williamsburg Bridge) "it was just because I felt that I was disappointing the people. I wasn't giving them what they wanted to hear, and what they expected to hear from Sonny Rollins. I mean, this is sort of my motivation for taking sabbaticals and all that. So, no, I don't feel like that at this point. So, for me, that means that I'm probably still on a certain level and I'm willing to go with myself for now."

In September, Sonny Rollins will turn 60. That makes him more than 30 years older than Branford Marsalis, the man he friended like a latte at Carnegie Hall. It's unfair really, nobody can go tenor-to-tenor with Sonny Rollins and Branford knew that the minute Rollins put mouth to horn. Still, they both have enjoyed the experience, because shortly after the concert the two men recorded together (with Tommy Flanagan, Jerome Harris and Jeff Watts) for Rollins' long-overdue next Milestone album (which he'll complete in September).

Rollins and a second tenor, of course, calls to mind Rollins and Charlie Parker (on an ill-fated Miles Davis session), Rollins and Sonny Stitt (on Verve with Dizzy Gillespie, Rollins and Coleman Hawkins (an out-of-print RCA album), but, more than anything, it recalls Rollins and John Coltrane. "Tenor Madness."

One brief moment in the '50s when the two young lions of the tenor saxophone soared in each other's face with the tape running.

"In those days everybody used to hang out with each other. And Coltrane just happened to be there at the session and we just did a tune together. Back in those days it was a more of a close knit group, I guess, of musicians. There weren't as many opportunities, there weren't as many gigs, so guys were closer together. We used to hang out together more and be around more together. And the places where we were to play, we congregated there together more. So on that session, Coltrane was just there, and so we did a side together."

Rollins and Coltrane, at that time, was like Mays or Mantle. They actually had camps: you were a Coltrane man or a Rollins man.

"The fans were more into that than John and I were. You know, we were good friends, and Coltrane was such a deep, serious, spiritual person that it was always so much of a matter of being involved in the music, so that superficial aspect of battling and all that was diminished. We respected each other but the music was the paramount thing then. We didn't get into anything ourselves that took away from the fact that it was the music which was always the paramount thing. We were all dedicated to that. Like Lester Young said about Herschel Evans: 'He loves his horn and I love my horn.'"
**WESTERN REGION**

**POP**

- **High Movers**
  1. End Of The Innocence (Motown) Don Henley
  2. Calling It Love (Capitol) Donny Osmond
  3. Cold Hearted (Virgin) Paula Abdul
  4. Friends (MCA) Jody Watley
  5. Hooked On You (A&M) Sweet Sensation

- **Most Added**
  1. Soul Provider (Columbia) Michael Bolton
  2. Come Home With Me Baby (Epic) Dead Or Alive
  3. The Prisoner (Elektra) Howard Jones
  4. It Isn’t It Wasn’t… (Arista) Aretha & Whitney
  5. Cold Hearted (Virgin) Paula Abdul

**R&B**

- **High Movers**
  1. Baby Don’t Forget My Number (Arista) Milli Vanilli
  2. Workin’ Overtime (Motown) Motown
  3. Keep On Moving (Virgin) Soul II Soul
  4. For You To Love (Epic) Luther Vandross
  5. Congratulations (A&M) Vesta

- **Most Added**
  1. It’s No Crime (Solar) Babyface
  2. It Isn’t It Wasn’t… (Arista) Aretha & Whitney
  3. My Fantasy (Motown) Teddy Riley
  4. If You Ask Me To (MCA) Patti LaBelle
  5. Spend The Night (WB) Isley Brothers

**COUNTRY**

- **High Movers**
  1. Timber (WB) Don Henley
  2. Turn Sunday (Capitol) Donny Osmond
  3. Friends (MCA) Jody Watley
  4. Hooked On You (A&M) Sweet Sensation

- **Most Added**
  1. Soul Provider (Columbia) Michael Bolton
  2. Come Home With Me Baby (Epic) Dead Or Alive
  3. The Prisoner (Elektra) Howard Jones
  4. It Isn’t It Wasn’t… (Arista) Aretha & Whitney
  5. Cold Hearted (Virgin) Paula Abdul

**SOUTH CENTRAL REGION**

**POP**

- **High Movers**
  1. If You Don’t Know Me By Now (Elektra) Simply Red
  2. Express Yourself (Virgin/WB) Madonna
  3. Toy Soldiers (Columbia) Martika
  4. I Drove All Night (Epic) Cyndi Lauper
  5. Miss You Like Crazy (EMI) Natalie Cole

- **Most Added**
  1. Soul Provider (Columbia) Michael Bolton
  2. It Isn’t It Wasn’t… (Arista) Aretha & Whitney
  3. Comin’ Down Tonight (A&M) Thirsty-Eight Special
  4. Talk It Over (RCA) Grayson Hugh
  5. Little Fighter (Atlantic) White Lion

**R&B**

- **High Movers**
  1. You Found Another (Virgin) Boy George
  2. My Fantasy (Motown) Teddy Riley
  3. Bat Dance (WB) Prince
  4. Somebody Loves You (Motown) ElDebarge
  5. Secret Rendezvous (WB) Karyn White

- **Most Added**
  1. It’s No Crime (Solar) Babyface
  2. My Fantasy (Motown) Teddy Riley
  3. Spend The Night (WB) Isley Brothers
  4. Raindrops (PolyGram) Kool & the Gang
  5. Let Go (Polygram) Sharon Bryant

**COUNTRY**

- **High Movers**
  1. Turn Of The Century (MCA) Nitty Gritty Dirt Band
  2. Timber I’m Falling In Love (MCA) Patty Loveless
  3. Sunday In The South (Columbia) Shenandoah

**MIDWESTERN REGION**

**POP**

- **High Movers**
  1. Cover Of Love (Cypress) Michaele Damien
  2. Calling It Love (Capitol) Donny Osmond
  3. Cold Hearted (Virgin) Paula Abdul
  4. End Of The Innocence (Motown) Don Henley
  5. No More Rhyme (Atlantic) Debbie Gibson

- **Most Added**
  1. End Of The Innocence (Motown) Don Henley
  2. Cover Of Love (Cypress) Michaele Damien
  3. Calling It Love (Capitol) Donny Osmond
  4. Cold Hearted (Virgin) Paula Abdul
  5. Once Bitten Twice Shy (Capitol) Great White

**R&B**

- **High Movers**
  1. Show And Tell (Capitol) Peabo Bryson
  2. Nothing That Compares To You (Epic) The Jacksons
  3. Workin’ Overtime (Motown) Diana Ross
  4. Turned Away (Atlantic) Chuckie Booker
  5. Secret Rendezvous (WB) Karyn White

- **Most Added**
  1. It’s No Crime (Solar) Babyface
  2. It Isn’t It Wasn’t… (Arista) Aretha & Whitney
  3. My Fantasy (Motown) Teddy Riley
  4. Spend The Night (WB) Isley Brothers
  5. Let Go (Wing/Polydor) Sharron Bryant
**COUNTRY**

**High Movers**
1. Never Givin' On Love (WB) Michael Martin Murphy
2. Are You Ever Gonna Love Me (WB) Holly Dunn
3. Timber I'm Falling In Love (MCA) Patti Loveless
4. Turn Of The Century (Universal) Nitty Gritty Dirt Band
5. Sunday In The South (Columbia) Shenandoah

**Most Added**
1. Any Way The Wind Blows (WB) Southern Pacific
2. This Woman (RCA) K.T. Oslin
3. Honky Tonk Heart (Universal) Highway 101
4. Maybe I Won't Love You Any More (Curb/MCA) Johnny Lee
5. Planet Texas (Reprise/WB) Kenny Rogers

**SOUTHEASTERN REGION**

**POP**

**High Movers**
1. Express Yourself (Sire/WB) Madonna
2. My Fantasy (Motown) Teddy Riley
3. Bat Dance (WB) Prince
4. Somebody Loves You (Motown) ElDebarge
5. Secret Rondeauous (WB) Karyn White

**Most Added**
1. It's No Crime (Solar) Babyface
2. My Fantasy (Motown) Teddy Riley
3. Spend The Night (WB) Isley Brothers
4. Raindrops (PolyGram) Kool & the Gang
5. Let Go (Polygram) Sharon Bryant

**R&B**

**High Movers**
1. Timber I'm Falling In Love (MCA) Patti Loveless
2. Turn Of The Century (Universal) Nitty Gritty Dirt Band
3. Are You Ever Gonna Love Me (WB) Holly Dunn
4. I'm Still Crazy (Columbia) Vernon Gosdin
5. Never Givin' On Love (WB) Michael Martin Murphy

**Most Added**
1. Any Way The Wind Blows (WB) Southern Pacific
2. Honky Tonk Heart (WB) Highway 101
3. Maybe I Won't Love You Any More (Curb) Johnny Lee
4. Planet Texas (Reprise/WB) Kenny Rogers
5. This Woman (RCA) K.T. Oslin

**GUARANTEED NATIONAL HITS**

**POP***
The End Of Innocence
Don Henley
(Geffen)

**R&B***
It's No Crime
Babyface
(Solar)

**COUNTRY***
Any Way The Wind Blows
Southern Pacific
WB
**Singles**

**CHER:** “If I Could Turn Back Time” (Geffen 7-22886)

This is La Cher at her very best, a fantasy come true for those of us who dreamed of the day when the former Mrs. Bono/Allman would collaborate with songwriter/philosopher Diane Warren. (Remember “We Built This City on Rock & Roll”?/Warren also co-produced this anthemic power ballad, which explains the sheer arena energy Cher evokes with her frighteningly sincere vocals. I’m gonna go out on a limb and say that this is easily Cher’s most hard-hitting number since “Gypsies, Tramps and Thieves.”

![Aretha & Whitney](image)

**ARETHA & WHITNEY:** “It Isn’t, It Wasn’t, It Ain’t Ever Gonna Be” (Arista 9550)

Another Diane Warren composition. But you gotta figure that any duet featuring the queen of soul and her famous niece would be a hit no matter what. Funk-inspired anglo pop. We’re talking major summer shopping-mall hit here.

**GIJS KINGS:** “Djobi, Djoba” (Elektra 7-69363)

Many is the night that my special friend and I have done the flamenco thing all over my living room carpet while listening to this peppy, romantic number. Take it from me, it works.

**WIRE:** “Eardrum Buzz” (Enigma)

The buzz I hear is the sound of pop, a sort of synthesized whoosh propelled by a strong backbeat, a lilting melody and sneakily intelligent lyrics. The first-ever attempt to crash the Top 40 charts by these post-punk legends is a return to the glory of “Outdoor Miner,” which I’m sure you all remember.

**KOOL MOE DEE:** “They Want Money” (Jive 1217-7-3)

An excellent example of the East Coast phenomenon called “rap music,” wherein, instead of singing, the performer merely talks in rhyme over a pre-recorded rhythm track. Astounding!

**Albums**

**PRINCE:** Batman—Motion Picture Soundtrack (Warner Bros. 9 25936-1)

Prince—apparently that’s his full name—has written these nine songs especially for the motion picture Batman (even though half of them don’t appear in the picture, which I watched very carefully last night). The tunes are a little bit funky and a little bit rock & roll, chock full of bottomless beats, playfully oddball noises, bits of dialogue from the film and lyrics that are potentially very controversial. There’s simply no one who can touch this man’s skilful synthesis of spiritual, intellectual and most of all physical elements on a single record (even if it’s only for a film project). We want more.

**E.G. DAILY:** Lace Around the Wound (A&M 5202)

This is the same perky miss who co-starred, as “Elizabeth Daily,” in Pee Wee’s Big Adventure and Valley Girl, so we were already huge fans; but we weren’t prepared for the smoky sensuality of her blues-dance-pop-jazz songs. Who are we to say that she’s not better than Madonna? With her alternating twang, boop and dancefloor inflections, she’s certainly more diverse. And her more-than-just-kitsen chapeau comes through loud and clear. We expect big things from E.G. Daily, and we expect them soon, please.

**GREENPEACE:** Rainbow Warriors (Geffen 9 24236-2)

What a great idea—31 of your favorite superstars on two records or compact discs. There’s something for everyone here (as we like to say), from the politically committed pop of U2 and R.E.M. to the politically committed pop of Bruce Hornsby and Belinda Carlisle. Thankfully the collection leans toward the hipper mainstream/alternative acts, although there’s a few things here for you squares as well. How about dropping Greenpeace a postcard at 1436 U Street NW, Washington, D.C. 20009? Thanks.)

**Oscar Wednesday**

**SIR MIX-A-LOT**

"IRON MAN"

Teamed with METAL CHURCH, this song is destined to be a classic. Also with the hardcore street jam, "I'LL ROLL YOU UP!"

On 12", Maxi-Cassette 76975, 7" and Cassette single 76955

Watch for the video that’s tougher than steel!

Available from NASTYMIX RECORDS.
#1 Single: Richard Marx

Your Rank: ▼ | Last Week: ▲
---|---
1. 1 Satisfied (EMI 50189) - Richard Marx
2. 2 Good Thing (R.S. 53039) - Fine Young Cannibals
3. 3 Buffalo Stance (Virgin 7-99231) - Neneh Cherry
4. 4 Baby Don't Forget My Number (Anita As1-9832) - Milli Vanilli
5. 5 Every Little Step (MCA 53618) - Bobby Brown
6. 6 This Time I Know It's For Real (Atlantic 7-88056) - Donna Summer
7. 7 Express Yourself (Sire/Warner Bros.) - Madonna
8. 8 I'll Be Loving You (Forever) (Columbia 38-68671) - New Kids on the Block
9. 9 I'll Drive All Night (Epic 34-69795) - Cyndi Lauper
10. 10 Cry (Polygram 871 110-7) - Frontal Tissue

#1 Debut: Michael Bolton #70

Your Rank: ▼ | Last Week: ▲
---|---
1. 52 Cuddy Toy (Feel For Me) (Epic 34-68549) - Roachford
2. 53 Coldhearted (Virgin 7-99196) - Paula Abdul
3. 54 I'll Be There For You (Mercury/Polygram 872 564-7) - Bon Jovi
4. 55 Hooked On You (Atco 7-99210) - Sweet Sensation
5. 56 After All (Gett'Em 7-72729) - Cher & Peter Cetera
6. 57 Praying To A New God (Gett'Em 7-22969) - Wang Chung
7. 58 Everlasting Love (Elektra 7-69308) - Howard Jones
8. 59 Me Myself And I (Tommy Boy 7926) - De La Soul
9. 60 I Want It All (Capitol B-44372) - Queen
10. 61 Friends(MCA 50590) - Jody Watley

To Watch: Don Henley #49

Your Rank: ▼ | Last Week: ▲
---|---
1. 62 Cult Of Personality (Epic 34-68611) - Living Colour
2. 63 Electric Youth (Atlantic 7-88919) - Debbie Gibson
3. 64 Cover Of Love (Cypress 1430) - Michael Damien
4. 65 Thinking Of You (Cutting Music 872500-7) - Sa-fire
5. 66 We Can Last Forever (Reprise 7-22885) - Chicago
6. 67 The Voices Of Babylon (Columbia 38-68601) - The Outfield
7. 68 Calling It Love (Polygram 899 594-7) - Animotion
8. 69 Funky Cold Medina (Delicious Vinyl 104) - Tone Loc

#1 Soul Provider (Columbia) - Michael Bolton DEBUT

Your Rank: ▼ | Last Week: ▲
---|---
1. 71 Little Jackie Wants To Be A Star (Columbia 38-68674) - Aretha Franklin & Whitney Houston DEBUT

72 Comin' Down Tonight (A&M 1420) - Thirty Eight Special DEBUT
73 I'm That Type Of Guy (Del Jam 38-68002) - LL Cool J
74 Like A Prayer (Sire/Warner Bros. 24-17-7539) - Madonna
75 Angel Eyes (Anita As1-9836) - Jeff Healy Band
76 Heaven Help Me (Mca/Polydor 871 538-7) - Deon Estus
77 Love Train (Unimca 50023) - Hollie Johnson
78 IKO IKO (Capitol 44343) - Belle Stars
79 Isn't It, Wasn't, It Ain't Never Gonna Be (Anita As1-9850) - R.E.M.
80 Pop Song 89 (Warner Bros. 7-27640) - Van Halen
81 Second Chance (A&M 1273) - 38 Special
82 Right Next To Me (Select 2005) - Whistle
83 Open Letter To A Landlord (Epic) - Living Colour
84 Nothing (That Compares To You) (Capitol B-44366) - The Jacksons
85 Trouble Me (Island 74663) - Yo-Yo
86 Circle (Gett'Em 7-22736) - Depeche Mode
87 Everything Counts (Sire 4-7-22933) - Fine Young Cannibals
88 She Drives Me Crazy (RCA 53483) - Grayson Hugh
89 Talk It Over (RCA 8982) - Roxette
90 The Look (EMI 50190) - Don Henley
91 Gonna Make It (Cuttin' Polygram 874 278-7) - One 2 Many
92 Downtown (A&M 1273) - White Lion DEBUT
93 Little Fighter (Anita As1-9887) - One 2 Many
94 Room To Move (Polygram 871 4187) - Animation
95 Fascination Street (Eipek 6056) - The Cure
96 Sincerely Yours (Arista 7-99246) - Sweet Sensation
97 A Shoulder To Cry On (Warner Bros. Sire 7-27045) - Tommy Page
98 Darlin' (Wing Polygram 871 936-7) - Vanessa Williams
99 Giving Up On Love (RCA 8872) - Rick Astley

The grey shading represents a bullet, indicating strong upward movement.

July 1, 1989
CASH BOX
CHARTS

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement.

July 1, 1989

#1 Single: Peabo Bryson
#1 Debut: Whitney & Aretha #70
To Watch: Boy George #51

1. SHOW AND TELL (Capitol 0-44347) Peabo Bryson 5 10
2. HAVE YOU HAD YOUR LOVE (EMI 50185) The O'Jays 1 12
3. FOR YOU TO LOVE (Epic 8-66724) Luther Vandross 4 11
4. MR. D.J. (Motown 1961) Joyce Irby 2 14
5. LEAD ME INTO LOVE (Elektra 7-82099) Anita Baker 9 11
6. KEEP ON MOVING (Virgin 9-96565) Soul II Soul 10 7
7. NOTHING THAT COMPARES 2 U (Epic 8-66888) The Jacksons 11 7
8. LITTLE JACKIE WANTS TO BE STAR (Columbia 38-6674) Lisa Lisa & Cult Jam 3 12
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11. TURNED AWAY (Atlantic 7-88917) Chucki Booker 20 9
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19. SECRET RENDEZVOUS (Warner Bros. 4/7-27893) Karyn White 26 6
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48. SARAH SARAH (Jive/RCA 1267) Jonathan Butler 58 4
49. MY LOVE IS SO RAW (Def Jam/Columbia 38 09903) Alyson Williams 59 5
50. CAN WE TALK (Ocetana/Atlantic 99213) Donna Allen 53 6

51. YOU FOUND ANOTHER GUY (Virgin 79032) Boy George 63 3
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56. IF YOU ASK ME TO (MCA 53626) Pati LaBelle 80 2
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58. CRUZIN' (Polydor/PolyGram 89-034-7) Jackie Jackson 65 4
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66. IT'S NO CRIME (SBC/CEBZ 55-6965) Babyface 68 4
67. BUCK WILD (Virgin 7-96223) E.U. 47 16
68. GETHCUIC (Epic 7627) Z'ko 75 2
69. AGAINST DOCTOR'S ORDERS (Atlantic ASI-9630) Kenny G 74 3

70. ISN'T IT WASN'T, IT AIN'T GONNA BE (Arista ASI-9650) Aretha Franklin & Whitney Houston DEBUT

71. CONGRATULATIONS (A&M 1407) Vesta 81 8
72. RIDING ON A TRAIN (Columbia 38-68931) The Pasadenas 85 3
73. IF YOU DON'T KNOW ME BY NOW (Epic 7-9626) Simply Red 77 2
74. LOVE (Solar) (Motown MOT7) Midnight Star 78 3
75. TASTE OF YOUR LOVE (Virgin) E.U. DEBUT
76. FORGOTTEN LOVE (Mercury-PolyGram 874 054-7) Third World 51 5
77. LISCENSE TO KILL MCA 53637) Gladys Knight 87 2
78. A LITTLE ROMANCE (Motown MOT7) The Boys 55 10
79. SPELL (MCA PolyGram 871 538-7) Deon Estus 88 3
80. SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22960) The Isley Brothers DEBUT
81. TURN THIS MOUTH OUT (Capitol 44290) MC Hammer 60 16
82. GITHCUIC (Epic 7627) Paul Lawrence 90 2
83. CONSTANLY (Virgin 7-96209) Lia 68 1
84. SHE'S SO COLD (Epic 49-68230) Alston Stewart 62 12
85. LET GO (Wing-PolyGram 871 722-7) Sharron Bryant DEBUT
86. NO PLACE TO GO (Zebra MCA 178002) Perri 52 6
87. I LIKE (MCA 53490) Guy 67 17
88. REAL LOVE (MCA 53648) Jody Watley 69 17
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90. RAIN DROPS (Mercury-PolyGram 874 422-7) Kool & The Gang DEBUT
91. I FOUND LOVE (Orpheus/EMI V 76275) B-Fat 73 8
92. BABY ME (Warner Bros. 4/7-27941) Chaka Khan 76 18
93. IT'S LIKE MAGIC (CBS/Columbia 38 86900) Blue Magic 64 6
94. DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272) Boy George 82 19
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96. THE GOOD, THE BAD & THE UGLY (Epic 38-6850) Charlie Singleton 86 10
97. I CAN'T STOP THIS FEELING (Magnolia Sound MCA 53620) Eugene Wilde 89 10
98. SHE DRIVES ME CRAZY (R.LS 53483) Fine Young Cannibals 93 11
99. SLEEP TALK (Def Jam/Columbia 38-68555) Alyson Williams 94 20
MILES JAYE

"Objective"
steamrollin' toward the top!

BB 11*    R&R 18*

ATENSION

"Crazy 'Bout You"
is smokin' on:

WAMO  WCKX  WEAS  WQFX
WNHC  WIBB  WTMP  WQIM
WXOK  WVOI  KMJJ  KROZ
WFXE  WHUR  WPZZ  WPDQ
WLOU  WJIZ  WTUG  WEBB
WOWI  WATV  KPRW  WAAA
WCKU  WQMG  WEDR  WMGL
WKIE  WBLX  WFXA  WDAO
WZAZ  WHRK  WENN  WDZZ
WGOK  WMYK  WPAL  KDIA

from your friends at
Island/4th and Broadway!
finished half of the second Soul II Soul LP, and he expects to be done with it by midsummer.

"Right now, the most important thing is to finish meeting the rest of my idols," says Jazzy with a childlike grin. "I've got to find out where Barry White hangs out. He's a man I'd like to work with, as well as Nile Rodgers. It would be a great thing for Soul II Soul and the production company to do these outside projects, especially with people who've idolized for years. My vibe comes from a lot of these guys, and I think we could work together really well."

Until these things happen, we'll have to content ourselves with Keep On Movin' and follow Jazzy's advice to have a "happy face, a thumpin' bass, for a lovin' race."

That part should be easy.

Soul II Soul will be appearing at the Palladium in New York on July 19th as part of the New Music Seminar. Jazzy promises to bring the whole Soul II Soul concept with them, which includes art, clothing, and the installation of a monster sound system.

**SOUL TO SOUL**
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July 1, 1988 The grey shading represents a bullet, indicating strong upward chart moment.

**R&B LPs**

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**GUCCI CREW II**
*What Time Is It, It's GUCCI Time*
HTTP 3309

**JAM ON BASS Vol. II**
VARIOUS ARTISTS
HTTP 3310

**THE BASS Compilation - All Original Artist**

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CASH BOX MAGAZINE 28 JULY 1, 1989
ON THE DANCEFLOOR

WE'RE A GARAGE BAND: The legacy of the now defunct New York disco Paradise Garage is rapidly gaining in stature and importance. The club was famous for its amazing sound system and underground, stripped-down disco sounds, but perhaps more than anything the Garage was famous for its attitude. It was an attitude of unintentional cool and togetherness. The patrons coexisted peacefully and harmoniously. You rarely saw a fight in the Garage, and its patrons embodied inner and outer strength, and never felt the need to exert it.

Physical strength, or at least stamina, was an essential requirement at the Garage. You never wanted to get off the floor. D.J. Larry Levan was a sound engineer, interested in shaping the sound as much as mixing records together. Students of Levan, myself included, learned valuable lessons about working a crowd, bringing the masses up to a frenzied pace and pushing them to go further than they thought possible, then dropping out the bass momentarily to give you a sense of release, only to kick in those powerful bass lines with a mighty wallop that would kick you to the next level. The Garage was about eternal foreplay, always on the verge of climax, never experiencing the letdown that comes after it.

The torch of the Garage is being carried by the "New Jersey Sound," a class of very jazzy amalgamation of disco and funk whose main practitioners are Blaze on the recording end, and the incredible Tony Humphries, who rules over the tables with mighty authority, mixing three records together and making them sound like one. All people attending the New Music Corporate Business Seminar should screw the usual showcase bs. and highball it over to Zanzibar in Newark on July 16. Humphries will rock your world like it has rarely, if ever, been rocked before. For info on how to get there from Money-Making Manhattan, contact Abby Adams at Movin' (201-674-7575), or Frank Balesteri at Crazy Rhythms (201-744-7787). Even if you don't go to the Seminar, call these people because they put out great records.

Blaze has been busy as a bee. The new Paradise Regained compilation (Indigo UK) was all either produced, performed, or mixed by the trio. All the tracks in the Garage tradition, slick and seductive, with sinuous grooves to make you move. The best are the absolutely essential anthem, "I Am Somebody" by Jerry Edwards, Tawanna Curry's bouncy and infectious "Let Me Show You," "All of My Love" by Sense of Vision (where Harold Melvin meets Stevie Wonder), and the under-ground pure Garage sounds of "Best Part of Me" by Cynthia "Cookie" Adams. All in all it's a good place to start if you want to investigate the modern New Jersey sound.

NEW GROOVES

MONIE LOVE: "Grandpa's Party" (Cootempo UK 184)

MIX 'N TEL: "Feel The Beat" (International House 9)

Two storming hip-house tracks from opposite sides of the Atlantic. Until recently the limes definitely had the upper hand in the genre, with innovative productions and cool samples, but Chicago is gaining strength. The Mix 'N Tel record is hard, and Chicago's raw power is developing rapidly. Contact (312) 331-1345. The Monie love track is a tribute to Bambastaa, and is crispily and tightly produced. Both induce mondo body work, and are recommended highly.

APOLLO SMILE: "Let's Rock" (A&M 17828)

Led Zep riffs, demented vocoder, and hip-hop beats make this essential for all fans of rock/hip-hop crossover.

TEN CITY: "Where Do We Go" (Atlantic 1339)

FUNKY WORM: "U Me = Love" (Atlantic 1943)

D-I-S-C-O. The Ten City track smokes, especially the Earl Young's Revenge mix, which lets the ex-Tramps drummer go off. His beats will surely be sampled liberally in the years to come, and Ten City go off quite nicely on top of it. The Funky Worm track is a remake of the old disco classic, mixed by none other than Ten City themselves, and is smooth as a baby's bottom. Both are floor fillers.

Neil Harris

CASH BOX MICRO CHART

DANCE SINGLES

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<td>WORKIN' OVERTIME</td>
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<td>15</td>
<td>SECRET RENDEZVOUS</td>
<td>(Relax) (Virgin B-21062)</td>
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<td>16</td>
<td>WE GOT OUR OWN THANG</td>
<td>(Uptown/MCA 23942)</td>
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<td>17</td>
<td>MR. EDELWEISS</td>
<td>(Atlantic 0-66423)</td>
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<td>18</td>
<td>DON'T YOU KNOW</td>
<td>(Anita ADI 9837)</td>
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<td>19</td>
<td>UH-UH OOH OOH LOOK OUT HERE IT COMES</td>
<td>(Atlantic 0-66435)</td>
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This has got to be one of the few times that leading alternative retailer "Bleecker" Bob Plotnick has been seen with his mouth closed. The cause for the celebration is the birth of his first daughter Alexandra Jacqueline Elise. This intimate moment was captured on film by the baby's lovely mother Lydia.
EVERYTHING OLD IS NEW AGAIN: Old Skull isn't just "the youngest punk band in the world"—they may be the only one. Thankfully these pre-teens from Madison, Wisc., don't have leather jackets and skull tattoos. What they do have is a refreshing innocence of purpose. Off stage they're two-year-olds and eight-year-olds; on stage, each of them the son of a punk-rock daddy. They're regular kids, who laugh a lot and shy away from grown-ups with too many stupid questions.

Before their recent gig at The Club With No Name in Hollywood, youngest member Jamie Toulin was merely skating around the dance floor, all easy grace and giddy fun, while half of J.P. was doing an interview with Flipside. Drummer Jesse Collins-Davies arrived separately, so he missed the big party at Naughle's, but it's probably good that he saved his strength, since he's the musical foundation of the band. As soon as they got on stage, these grade-schoolers would unleash a hellish, avant-garde guitar noise that would flatten every band in the East Village if given half a chance. Even without exotic tunings, a history of drug abuse or an ounce of technical ability, they make sounds that are as oddly beautiful as they are harsh and spontaneous. J.P. plays nothing but barre chords with his little hands, occasionally attacking his strings with found objects or launching into triple-time hardcore riffs. He's also a singer of tremendously natural conviction, even if his voice won't be changing for another five years. (You haven't lived until you've heard him bellow "Homeless" in that little voice or "Kill a Dead Eagle" through a vocal processor that makes him sound like a Transformer.) Little bro Jamie, with a malfunctioning keyboard, was forced to beat on a tom tom and a trash can lid; when he got bored with that, he took a tire iron to the broken Casio, keeping perfect time as the overflow crowd erupted. The response was at fever pitch for "Hot Dog Hell" when Jamie started singing with us. They ended the show with "a jam session." (Afterwards, while singing autographs by the dozen, Jesse admitted he worried that "the jam was going to suck since we didn't have time to practice, but I think they liked it.

The world's youngest punk band was young and innocent, working the road by midnight, with morning interviews scheduled on Power 106 and National Public Radio. Also watch for them in People, Parenting, Mother Jones, Entertainment Tonight and A Current Affair. Yes, this is a band that means whatever you want them to mean—that punk is finally dead, that punk is finally coming back, that kids are really pissed off, that even the earnest kids have a heart of gold, that each generation hates the last, that each generation exploits the next. It looks to me like they're just having fun, although the subject matter on their Restless album, Get Outta School, is as serious as a nine-year-old can get. I just hope they don't fall in love.

SECOND BEST SHOW OF THE WEEK: Pairing the sweetly melodic Sneeze with the dieboll-onslaught of My Bloody Valentine may be somebody's idea of a joke, but it worked at the Limonade on June 19. Both bands release their product in England for the maverick Creation indie (although in the U.S. the Sneeze are on Alliax and MVB on Relativity) and they do share an allegiance to pop song structure. Granted, My Bloody Valentine buries their pop sense under some absolutely unbearable feedback and ear-splitting volume, but trust me, it's there. The Sneeze were every bit as good as their new album, Sometimes That's All We Want. They've got a lot of mid-period Beatles that's big, but in concert they swing pretty hard (considering their reputation as straight arrows.).

When I say that they're "nice," I mean it as the highest kind of compliment.

THIRD BEST SHOW OF THE WEEK: Weren't we lucky to catch the big New Order/Public Image/Sugar Cubes extravaganza at Idyllic Irvine Meadows? Here was the ghost of Joy Division, the founding father of punk rock and the hottest discovery of '88 gathered with 15,000 friends at a planned community in Orange County where you could buy "assorted cheese baskets" and $4 cups of beer. The Cubes were good fun, and Einaid did his best to instill the feel-good, Californian reality that is the everyday event possible. Public Image was slick to a fault, with blessed holyman John Lydon whipping the crowd to a '70-style frenzy. (You should have seen the kids with their arms in the air, singing "Rise" in unison like it was "Free Bird.") New Order was a pleasant surprise, not as sterile as on record, with a big, sloppy guitar sound and Bernard Sumner in appropriate surfer togs. When I say the evening was "nice," I mean it as the weakest kind of compliment.

ALTERNATIVES

PERE UBU: Cloudland (Fontana/PolyGram 888 237-7)

We never figured a band as herky-jerky and highbrow as Pere Ubu could make a hit album, but hiring producer Stephen Hague (Pet Shop Boys) is a perversely likable stab at accessibility. And we'll damned if songs like "Breath," "Waiting For Mary" and "Race the Sun" don't have a lyricism and a hookfulness that's almost shocking. (Dig that Beatle-esque guitar solo in "Breath." And parts of "Why Go It Alone" sound like the As-Sisters.) Am I dreaming? There's still plenty of oddness here for the fans—tempo changes and stray bits of info—and David Thomas can hardly croon. But my goodness this is a sweet album. Bravo.

DEATH PARK WEST: Shakespeare Alabama (EMI E1-91689)

Hailing from Leicester, England, this young band has a sound that falls neatly between alternative jangle and arena-uplift. (I bet they used to like U2.) As rockers, they are pretty straightforward and unpretentious (which is also to say undevout); when it works, the music has a harmonic sweetness reminiscent of—um, the Byrds. Our favorites are "Here I Lay," "All the Myths Sunday" and "Jackie's Still Sad" (which boosts strings and the most oft-ocht production on the record.) It's punchy stuff, with enough melodic twists and hidden trappiness to merit a couple extra listens. The songs are fine; we hope they get a chance to cut loose.

DEATH RIDE '69: The C.D. (Little Sister LSD 02)

Not to be confused with Pineapple 69 or Sham 69 (though maybe with Sonic Youth), Death Ride '69 is a local band that plays jagged guitar dirges, doesn't like life very much, and uses Elvis iconography to make a point about the empty appeal of juvenile culture. It's primitive fun, if you don't buy the worldview. (Box 1282, Pacific Palisades, Ca 90272)

THE CLINTS: No Place Like Home (Skyclad Note31)

Kinds trashy, kinds surfy, kinds jangle-chime too, the Clints cover all your garage styles with finely controlled abandon. From the punky "Grandma" to the sweet "What is She Doing, Why Is She Doing It to Me?" It's a terific little surprise of a record. And I bet they're an old-school. (#6 Valley Brook Dr., Middlesex, NJ 08646)

Joe Williams
THE HEAVY METALS

BATTLES FOR THE BANDS: It looks like we have some winners in the Big Bidding War Contests — I heard that the '90s psychedelic guitar grunge I Love You has gone to Virgin, those somewhat punky rock & rollers Broken Glass have signed with Chrysalis and the commercially oriented hardhitters Sweet B.A. (whom I wrote about a couple of issues back) have been snapped up by MCA and Virgin Publishing. Regarding the latter signing, I apparently committed a bit of a faux pas a couple of weeks ago when I first heard about the deal (from one of those "underground"-type sources, naturally). I ran into MCA's A&R man Bret Hartman outside of a club and the first words out of my mouth were, "Well, I guess congratulations are in order, dude — I heard you got Sweet B.A." "We didn't get them, we thought we did!" asked, eyes opening wide. "I knew we put in a bid..." Later that night I heard he was at yet another club, chasing after the band's lawyer, David Codikow, trying to find out if my info was correct. Well, the "official" particulars have now been worked out and the last time I ran into Bret, what was then the Poison after-show party, he was positively beaming about his new charges.

Speaking of the Poison boys, they finished up their arena tour here in L.A. without a hitch, and there was no evidence of Bret Michael's vocal troubles of a couple of months back. There were tons of fireworks, lots of scantily clad girls and even some skater-dudes in others of the Big Black Bear — Rikki Rockett, who's been known to pick up a skateboard now and again. The after-show party was a jam-packed zoo, as was every other fete I went to this week.

Lots of metalheads had reason to celebrate. The biggest blowout was Metal Blade Records' seventh anniversary bash. Lizzy Borden, Little Caesar and Armoured Saint played. The evening ended appropriately with Armoured Saint performing the Judas Priest tune "Hell Bent for Leather." They were joined onstage by members of Fates Warning, Sacred Reich, Lizzy Borden, and Richard Hunt and that grieving MB head Brian Slagel. Crack MB publicist Jon Sutherland sent me a very long list of revelers, which included W. Axl Rose, Warrant, Quireboys, White Lion's Mike Tramp, Princess Pang's Jeni Foster, W.A.S.P.'s Chris Holmes, Alex Masi, Reverend, Phil Soussan, Mr. Big's Billy Sheehan and Paul Gilbert, L.A. Guns' Phil Lewis and Steve Riley, etc., etc., etc! However, Jon's list wasn't all-inclusive. He missed Junkyard's Brian Baker, who was also seen the very next night at a record release bash for his own band. That was another jam-packed occasion, and the free longneck beers were disappearing like there was no tomorrow. Junkyard even played a couple of numbers, and that's the last we'll probably see of them for a while — they're leaving on a club tour shortly.

On the video front, Extreme just completed a clip for its next single, "Little Girls," and Living Colour is shooting a video for "Glamour Boys" with the Thunder Jockeys, the guys who are responsible for the band's album cover. Annihilator's "Alice in Hell" just debuted on Headbanger's Ball this past weekend, and in case you haven't been tuning in during the week, MTV's Hard 30 is now Hard 60 — that's right, it's running for a full hour. Touring maniacs Cheap Trick aren't done yet — it looks like they'll be heading over to Scandinavia for a while and then maybe, maybe by October, they'll head back into the studio to do another anxiously awaited record, which Richie Zito will once again produce.

Ex-Megadeth guitarist Chris Poland, who has been playing bass for Circle Jerks, is becoming a six-string singer once again — he's gearing up to do a solo LP for the Megadudes' label, Capitol. Meanwhile, the other ex-Megadeth guitarist, Jeff Young, is finishing up demos and should be showcasing soon.

King Diamond has gotten himself into a bit of hot water with Gene Simmons — Gene's lawyers are claiming that King's makeup too closely resembles the old KISS pancake. Whether Simmons has a valid case may be irrelevant, though — King was in the midst of redesigning his makeup when the claim came down.

Check out the album jacket below for Last Crack's Sinister Funkhouse #17. Are you offended? Well, Hit Parader was — Roadracer purchased ad space, but the magazine refused to run the photo of singer Buddha without daintily covering the guy's derriere with a blazing censored sign. Somehow, I doubt this will inspire Buddha to keep his buns under wraps in the future.

METAL PICKS

Weekly Ear-Ringer

LAST CRACK: Sinister Funkhouse #17 (Roadracer RR 9501)

You might describe this Madison, Wisconsin-based group as Jane's Addiction, performed by Buddhist monks on peyote. Or perhaps it's a cross between Van Halen and Cinderella, fronted by an asylum inmate who believes he was reborn in a Marshall amp. Elements of a warped childhood and manic confusion abound. Maybe I can get my point across by just listing some of the songs titles: "Blood," "Thirteen," "Backhand," "Goddess of the Morning," "Goddess of the Evening," "Thee Abyss," "Some Crazy," "Burn the Truth" — doesn't help, I didn't think so.

■ Other Metal Releases

WHITE LION: Big Game (Atlantic 81969)

Just to let you know what this album was up against, here's a note I scribbled on the bio when I received the package: "El pukeo, no doubt!" So boy oh boy, wasn't I embarrassed when I wound up liking it! Last year, I wrote these guys off as wimps with a capital "W"; as a result, I ignored guitarist Vito Bratta's fine playing, not to mention the fact that White Lion knows how to get a melodic across. The group broadens its scope on its second LP, hopping from blues to ballads and even getting downright aggressive on "If My Mind Is Evil." Granted, Big Game is far too pleasant to make it a fave of a macho-metalite like me, but you gotta respect 'em. Besides, there's nothing anywhere near as anoying as "When the Children Cry" here.

LOSS FOR WORDS: Prey (Death 7 72409)

Singer Eric Feldgberg has very strange vocal inflections, even for a hardcore frontman. Though the mix has put him way up front on this record, not one word is understandable, even with the help of the lyric sheet. In fact, it's quite fascinating, looking over those lyrics, trying to figure out how he's mutated normal English words. Does everyone talk like this in Elmira, New York, or has this band's hometown? Aside from Eric's unique singing style, this is pretty standard hardcore fare musically. However, Loss for Words does exhibit a better sense of humor than most, as evidenced by "Gameshow (of the Afterlife)" and "Hidden Number," which reveals Ronald Reagan's true (7?) identity.

Janiss Garza
UN NUEVO HORIZONTE

This week's column is in part contributed by Gilberto R. Muentes of New York-based Casino Records. It's a testament to the fact that Latin rock & roll is hardly a new phenomenon, but rather a valid musical form with a rich past.

Recuerdos del Rock

WHEN LATIN TEENS OF THE '60s listened to such favorites as Cesar Costa, Enrique Guzman, Teen Tops, Hermanos Carion, Los Hooligans and Angelica Maria, they enjoyed a great variety of tunes such as "Popotitos," "Tutti Frutti" and others, which immortalized Spanish rock themes of the era. Spanish rock of that period had a great impact, and its varied sounds were commonplace in Spain, Mexico, Argentina and other Latin countries around the world. Due to the overwhelming exposure, these artists and their music became part of an era which we all experienced and remember well.

We are now entering the '90s, and today's technical advances provide a source of lively musical arrangements and lyrics which are superior to those of a time gone by. There are currently a great many new rock artists of Hispanic descent, but none of them are enjoying the popularity of their predecessors in the '60s. What would happen if the industry moved to support the efforts of these new rock artists? There are many good ones, among them, Soda Stereo, Troya, La Union, Virus, Duncan Dhu, Miguel Mateos, Raul Portchetto, Ricky Luis, Alquimia, Circulo Vicioso, Los Cai-fanes, Los Enanitos Verdes, Kenny, Hombres G, Mecano, Ole Ole and Radio Futura. All are exporting their talents to other parts of the world, in an effort to gain international fame in other countries. Especially important to them is the U.S., where so many Spanish-speaking people reside.

Record labels such as CBS, Ariola, WEA, RCA, Teldecidos, EMI, Poly-dor, and A&M are promoting these artists. The hope is that, in the not-too-distant future, we'll be able to mention all the radio stations that frequently provide airplay to this forgotten form of music. Rock en espanol is ours and should be supported by all means!

Gilberto Muentes

NOTES: Industry veteran Pedro Osante has recently joined forces with concert promotion firm Cardenas & Fernandez. As the company's international artist director, Osante will be responsible for coordination of promotional activities surrounding concert events. Osante can be reached at (312) 222-0644.... Manolo Gonzalez has been appointed sales and promotion manager, Southwest region, for Capitol/EMI Latin. Gonzalez will be operating out of San Antonio, reporting directly to VP/GM Jose Behar in Los Angeles.

Mike Missle

ALBUMS TO WATCH

RUMBA TRES:
Rumbamania (TH-Rodven 2621)
Rumbamania has taken over the top spot on our chart, and the title fits the feeling. Recorded in Paris and Barcelona and mixed in Holland, the album has a truly Euro-pean production flavor. Side one is cleverly mixed, with a 12-minute medley of hot Latin rhumba flavor with a contemporary dance beat. This record is selling coast to coast—no regional bounties! (ALL SPANISH LP/CD/CASS)

MECANO: MDBO/Descanso Dominical (Ariola 8516)
Mecano is known throughout the Latin world as one of the premiere rockMDNM MBD0a roll bands en espanol. They have the talent, stage presence, and creativity that parallels even the major English-language bands. The one that touches your heart is "Eugenio Salvadador Dalí," a tribute to one of the world's greatest. Mecano was able to present it to him shortly before his death. (ALL SPANISH LP/CD/CASS)

REGIONAL BREAKDOWN

EASTERN REGION
1 Roberto Carlos 88 (CBS 80002) Roberto Carlos
2 Rumbamania (TH-Rodven 2621) Rumba 3
3 Aname (RIC0/COMBO 2026) Grand Combo
4 Ok, Alright (TH-1993) Josie Estevan Y La Patrulla 15
5 Tengo Derecho a Ser Feliz (Polygram 838 351) Jose Luis Rodriguez

SOUTHEAST & PUERTO RICO
1 Raices (CBS 80123) Julio Iglesias
2 Rumbamania (TH-Rodven 2621) Rumba 3
3 Tengo Derecho a Ser Feliz (Polygram 838 351) Jose Luis Rodriguez
4 Aname (RIC0/COMBO 2026)
5 Roberto Carlos 88 (CBS 80002) Roberto Carlos

WESTERN REGION
1 Roberto Carlos 88 (CBS 80002) Roberto Carlos
2 Raices (CBS 80123) Julio Iglesias
3 Rumbamania (TH-Rodven 2621) Rumba 3
4 Gipsy Kings (Elektra 60845/Gipsy Kings
5 Essi Hombre (CBS 80057) Vikki Carr

CARLOS GARDEL: Volume 1 (Globo 9699)
This multi-disc unquestionably the father of the tango. This release is the first of two albums recorded at RCA/Victor New York in 1935, only weeks before the tragic accident that took his life. All songs have been digitally remastered from the original metal masters. (ALL SPANISH LP/CD/CASS/MDNM)
THE SHEPARD OF THE NIGHT FLOCK: Tuck & Patti recently vowed 'em at the Roxy in L.A. where, of course, the TV celebs were out. Here, hangin', are (l-r) Paul Tuck, Tuck Shepard, Cybill Shepard, Tuck Andress and Michael Wolff (Arsenio Hall's music man).

BOPPING AROUND: Whereby a page gets filled with odds & ends, bits & pieces, notes & tunes, kibbles & bits, Archie & Mehitabel, and who knows what all else... The artists signed to Epic's crumpled Portrait label (see last week's column) are, we are told, being transferred to the mother ship, Epic (where most of them belong and where one of them, Stanley Clarke, began). Look for a revamped reissue program soon... I like Branford Marsalis Trio Deep album a whole lot, but Branford is threatening to equal his brother in pedantic pomposity, through other brother/album producer Delfeyo's dumb and arrogant liner notes, and in Branford's list of more than 80 people (I'm not kidding) who are alternately thanked or credited or lauded on the album cover. The album, by the way, is dedicated to the "memory of David Cherfl (the late jazz film historian), Charlie Rouse (the late tenor saxophonist) and Buddy Tate (the very much alive tenor saxophonist)."

On a similar note, the new Laszlo Gardony album on Antilles lists drummer Bob Moses as "Bill" Moses. Laszlo Gardony, though, they spell right... Hey, I've just got to say how much I love that Dr. John/Rickie Lee Jones "Makin' Whoopee" video, which is sexy and salacious and shows that weight, greying rock stars can be raunchy too. The New Orleans piano master and gris-gris specialist, who will be playing a solo piano concert as part of the JVC New Year's Festival Monday afternoon, is also featured in Harry Connick Jr.'s classy video for "Do You Know What It Means to Miss New Orleans?" in terms of career invigoration, Dr. John is clearly in the right place at the right time.... BMI ended the first year of its Jazz Composers Workshop last week, which is becoming the home for the aging jazz avant-garde (I like the term "avant-garde veterans," it's got a nice oomphyonic ring to it), has added Cecil Taylor to its jazz roster (where he joins his old buddies Sun Ra and Don Cherry)... Blue Note is going to put out its five-album 50th Anniversary Collection on July 4th (hey, guys, isn't that a holiday?). The albums, which will be available individually and in a boxed set, cover the label's half-century history with titles like From Boogie to Bop: 1936-1956 (1996), The Jazz Message: 1956-1965, Funk & Blues; 1965-1967, Outside In: 1964-1988 and Lighting the Fuse 1970-1989.... Speaking of Blue Note, I'd like to ignore its new Gil Melle album, but I have to give Mr. Melle high marks for accountability. The cover says "Composition, electro-orchestration, programming, performance (all instruments), cover and centerfold paintings, photography and album design, digital engineering, recording and mix production: Gil Melle." Be careful, he might be bringing it up to you himself... In all the hubbub, I forgot to tip my hat to PolyGram's fantastic new Brazilian series, which, rather than being another bunch of compilations (that's coming in the fall), has reissued complete classics of MB, whole albums by Chico Buarque, Elis Regina, Caetano Veloso, Milton Nascimento, Gal Costa and Maria Bethania that have been somewhat hard to come by, especially on CD... Headfirst Records has put a slab of its fusion catalog on CD with the tag "The Best of Early Headfirst." Out are early '80s (pre-Lite Jazz radio format) sessions by Allen Vizzutti (with Chick Corea and Joe Farrell), Michal Urbaniak (with Kenny Kirkland), the Ross-Lee Vine Band (with Pat Metheny) and Software... The Diano Schuur Collection is new from GRP, sort of a best-of her five popular GRP albums... You've got until July 7th to catch photographer Joan Powers' "Portraits in Jazz" exhibit at the Parsons School of Design Exhibition Center (11 W. 13th St., in New York). As JVC rumbled through the neighborhood two weeks ago, this was the event that should have been noted two weeks ago in New York George Wein-produced jazz festivals (Newport Jazz at Saratoga and Newport Jazz at Fingers Lakes, the latter in, yes, Canandaigua) take place this weekend (July 1st & 2nd) with B.B. King, David-Samborn, Spyro Gyra, Branford Marsalis, and several others at both.

Lee Jeske

JAZZ PICKS

**SUN RA:** Blue Delight (A&M SP 5260)

The avant-garde's eldest sprite steers his Arkstra through a rambling and juncy, somewhat low-key, set of originals and splintered standards.

**THE BENNY CARTER-BEST SAD SONGS:** Over The Rainbow (Musicmasters 60196)

One of the great reed writers lays out a sumptuous feast for himself, Herb Geller, Jimmy Heath, Frank Weiss and Joe Temperley (plus a rhythm section).

**LOUIE BELLSON AND HIS JAZZ ORCHESTRA:** East Side Suite (Musicmasters CB 60167)

Swing Era vocal veteran — a genuine jazz original — in fine voice on this sweet, relaxed and always-swinging set of standards. Mellow indeed.

**BUCK CLAYTON AND HIS SWING BAND:** A Swingin' Dream (Stash ST CD 16)

The veteran composer/arranger/trumpeter is at age 77, leading a brand-new, if decidedly old-fashioned, big band. His sleek charts swing from the heels.

**ANITA O'DAY:** In A Mellow Tone (DRG CDLS 5208)

A fusion harmonica player who dips into the Beatles, Stevie Wonder, Anita Baker and Billy Joel songbooks. A Toots Thielemans for baby-boomers.

**CHRISTOPHER HOLLYDAY:** Christopher Hollyday (RCA Novus 3065)

The latest baby-faced bebop prodigy is altoist Hollyday, a Bird/Jackie McLean man. He's got the language down cold (and a veteran bebop cast behind him).
GAIL ANN DORSEY

The Corporate World is a significant introduction to an exciting artist. Her music incorporates a fusion of varied elements—from rock to folk to soul to jazz—that should intrigue many. In addition, the LP features shots from the likes of Eric Clapton, Gang of Four alumnus Andy Gill and Art of Noise’s Anne Dudley.

The album features nine Dorsey originals and one song co-written with the album’s producer, Nathan East. And although the songs are great and Dorsey’s voice is captivating, my only regret is that producer East seems to have headed for a little too much techno-wizardry on some cuts. But on other tracks, especially “Wishing I Was Someone Else” and “Carry Me Off to Heaven,” Dorsey’s raw talent shines through.

Whether or not American critics decide to embrace Dorsey remains to be seen. Immediate comparisons to the likes of Jean Armatrading and Chapman are guaranteed. But, hopefully, there will be those who will recognize Dorsey’s talent and have no problem identifying her individuality.

HIGH BIAS II: Last week I got a call informing me that Kelly Willis—an unsigned artist I’ve been hyping for quite a while—has recently been signed to MCA in Nashville by A&R producer whiz Tony Brown and A&Rman Buzz Strope, whom I first saw opening for the Wagoners at L.A.’s Palomino some months back, possesses one of the purest country voices I’ve heard in ages. The 18-year-old songstress also wowed a large crowd of industry types at the South by Southwest Music & Media Conference this year.

A call to Tony Brown informed us that he plans to head into the studio with Willis by the end of the year, tentatively co-producing her debut waxing with beautiful “The End Of The Rainbow,” and the power-driven “Penitent Blues” all prove the man’s case.

JOHNNIE JOHNSON: Blue Hand Johnnie (Pulsar PUL 1002)

He’s played piano behind everyone from Tampa Red to Chuck Berry, so you know his legendary status isn’t overnight coinage. Punked up, occasionally jazzy, and always rhythmic blues pervade the set, with the instrumental “Johnnie’s Boogie,” “See See Rider,” and the Eddie Harris-ish “Way South” being the standouts. Worth its weight in smiles.

LIL’ ED & THE BLUES IMPERIALS: Chicken, Gravy and Biscuits (Alligator 4772)

Collection of standard fare and new tunes. Stomuude includes the jukin’ “Maybe Someday Baby,” the ballad “Dreams To Remember” (exceptional), and the hit “Goin’ It Up.” Delbert’s workingman’s band is in fine form throughout.

EDDIE KIRKLAND: Have Mercy (Pulsar PUL 1003)

Soul to spare, good performances and nice production cannot alleviate the feeling that something’s missing here. None of the nine songs written by Kirkland ever catch fire. Other writers might’ve made a different story.

Ken Micallef
CHARLIE LOUVIN:
Still Making Memories

STRANGE HOW MEMORIES can be so vivid. Almost as if they were yesterday, I can see the lights glinting off the Greenbrier River in West Virginia, as I sat on the front porch swing of my family’s summer cabin. We all gathered “round and listened to the neighbors across the river cranked up the Grand Ole Opy. I was just a “young’ un’ enjoying those Saturday nights while Mama and Daddy relaxed from the busy week, reminiscing about the old days. Mom might even throw off one of her “fine” clogging to my “Ah Momi!” We could hear the applause build as the stars walked out onto the stage at the Ryman Auditorium. Please welcome Roy Acuff, Porter Wagoner, Bill Anderson, the Louvin Brothers, Minnie Pearl, Grandpa Jones...

Familiar with that Grand Ole Opry stage as a member of the Louvin Brothers, Charlie Louvin is again becoming a very popular artist. Louvin brings with him many memories of his own as he entertains us “avid front porch listeners” who enjoyed 10 years of his music as one of the Louvin Brothers. Then on Capitol Records, the Louvines gave us songs like “When I Stop Dreaming,” “The Weapon of Prayer,” and “I Take the Chance,” which they wrote as well as performed.

In 1963, after the tragic death of his brother Ira, Charlie Louvin set off on his own. Still on Capitol, his first release, “I Don’t Love You Anymore” became his first #1 hit as a single artist. He followed up with many others, including “See the Big Man Cry, Mama,” “Think I’ll Go Somewhere and Cry Myself to Sleep” and “Hey Daddy.”

His current hot single, his first on Hal Cat Records, is “The Precious Jewel,” an Acuff original. Joining Charlie on the song is another legend, Mr. Roy Acuff himself.

This isn’t a comeback for me,” says Louvin. It’s just that I’m still out there doing more “firsts”—my first single on Hal Cat Records, and my first work with Acuff.”

Louvins says the song was first worked up to be performed on the Opry, and that it just happened Acuff was the host that night. As the introduction went that night, so it is on the recording. The performance was reproduced at Sound Control Studio in Nashville to sound as though it had been taped live at the Grand Ole Opy. “We did take the intro directly from my performance, then added the applause from the show, but the vocals and music were cut at the studio.”

Other firsts for Louvin include a video for “The Precious Jewel,” which made its debut June 21 on TNN’s Video Country. The video spotlights the legends together, showing Louvin and Acuff meeting in front of the Opry, ready to make more memories for all.

To think back now on the lazy Saturday day shows, it’s a wonder now to see the mystical Opry “live,” and even to see videos of these legends. Yet I still love those memories, and the peaceful warmth I get when they cross my mind. Thanks, Charlie, for my look back — and for the glimpse forward! T.L. Carr

KICKIN’—DANCEABLE SUMMERTIME—VERY TODAY
all words that come to mind when you hear
RICH CHANEY’S
new A.M.I. release:
“PAST THE POINT OF NO RETURN”

Produced by Michael Radford

Hot on the heels of his last big record “DEVIL IN THE DARK,” this single makes it clear that Rich Chaney is a contender.

Thanks to all of you at radio for the great debut, and congratulations to all the winners in the big "ELY WESTERN WEAR RADIO CONTEST." Your airplay, support and reports are, as always, very much appreciated. Thanks to you, dreams can still come true.

Sincerely,
Rich Chaney and A.M.I. Records

COUNTRY MUSIC
LIVING LEGEND

COUNTRY HOT CUTS

1. GEORGE STRAIT: “Ace in the Hole” Beyond the Blue Moon GM/(MCA
2. ALABAMA: “High Cotton” Southern Star (RCA
3. GENE WATSON: “The Duke Box Played Along” Back in the Fire (Warner Bros)
4. THE JUDDS: “Sleepless Nights” River of Time GM
5. WAYLON JENNINGS: “You Put the Soul in the Song” Full Circle (MCA

TOP 10 SINGLES—20 YEARS AGO

1. SONNY JAMES: “Running Bear” (Capitol
2. JERRY LEE LEWIS: “One Has My Name (the Other Has My Heart)” (Sun
3. HANK WILLIAMS JR: “Cajun Baby” (MGM
4. FREDDY WELLER: “Games People Play” (Columbia
5. CHARLEY PRIDE: “All I Have to Offer You (Is Me)” (RCA
6. MEL TILLIS: “Old Faithful” (Capitol
7. BUCK OWENS: “Johnny Be Good” (Capitol
8. GEORGE JONES: “I’ll Share My World With You” (MCA
9. CONWAY Twitty: “I Love You More Today” (Great
10. TAMMY WYNETTE: “Singing My Song” (Epic

COUNTRY ALBUMS

CASH BOX MAGAZINE 36 JULY 1, 1989

July 1, 1989 The grey shading represents a #1, including strong upward chart movement.
COUNTRY MUSIC

ALBUM RELEASES

MICHAEL MARTIN MURPHY: Land of Enchantment (Warner Bros. 1-25584)

ENCHANT US MURPHY, PLEASE! That's not a difficult task for this Warner Brothers artist. Michael Martin Murphy's latest LP release may be titled Land of Enchantment, but descriptively speaking, this album is a musical enlightenment. We often cast Murphy as one of those artists who usually delivers heart-touching tunes set to a slow tempo, but isn't change wonderful? Land of Enchantment, produced by Steve Gibson and Jim Ed Norman, is one more variety pack. With fiery upbeat cuts along with Murphy's traditional "songs of the sweet," Land of Enchantment couldn't be any more enlightening. The kick-off cut, "Never Givin' Up On Love," continues its chart climb — listen up for "Route 66," "Woodsmoke in the Wind," "Family Tree" and a host of others to hit airplay big time. Keep 'em comin' Michael!

MARY CHAPIN CARPENTER: State of the Heart (Columbia 44228)

Just as magical and breathtaking as a shooting star, the star has landed in country music's backyard. It's none other than the latest album release by new Columbia artist Mary Chapin Carpenter. Carpenter's State of the Heart is pure state of the art. When reviewing a new album release, it is most usual to praise only or select few cuts, but not this baby! Every cut is most deserving of mention. "How Do," written by Carpenter, has already made an amazing splash in the water, but be alert — following the splash will come some big waves. Waves such as "Never Had It So Good," "This Shirt," "Quitin' Time," "Down in Mary's Land" and my personal pick, "Goodbye Again." State of the Heart, produced by Carpenter and John Jennings, stands a very good chance of crossing over into the alternative category. But State of the Heart is no alternative — it is a first-choice LP!

SINGLE RELEASES

OUT OF THE BOX

RANDY TRAVIS: "Promises" (Warner Bros. 7-22917-A)

OK, we can assume that this release will be a hit, just as any song that Travis touch's becomes. No, not just because Randy Travis happens to be the name of the artist. His latest release from his top-selling album, Old 8x10, promises to be another success story. If you can appreciate the Travis voice slowed down to the smoothest pace possible, you're sure to take to this one.

COUNTRY FEATURE PICKS

DESERT ROSE BAND: "Hello Trouble" (Curb MC-55456)

Be prepared for a somewhat different delivery, compared to the usual Desert Rose style. Trouble is greeted like never before in this upbeat tune. All right DRB!

HANK WILLIAMS, JR.: "Finders Are Keepers" (Warner Bros. 7-22945-A)

Hank is making his claim with this cut. It's not as powerful as some past tunes, but unquestionably original Hank all the way. "Finders Keepers" will rent a space on radio airplay without any problem.

KEITH WHITLEY: "I Wonder Do You Think of Me" (RCA 89407-R)

An appropriate title for the latest release from the loved and missed Whitley. This tune will grab your heart and leave it warm. Yes, we'll think of you. Keith.

LEE GREENWOOD: Living the Dream

ALMOST EVERY AWARD possible has been bestowed on this man. His first three albums went gold, as well as a Greatest Hits album that soon followed. He has been on nearly every major network national talkshow, and has appeared on numerous shows and beauty pageants. He is truly a man who is living the dream of many. His name is Lee Greenwood.

So where does he go from here? Well, Greenwood is set to go in several directions. Very involved in USO endeavors, Greenwood is set to begin a USO tour that will take him to Panama. "We have about 11 shows to perform in four days," he says. "Many of them will be in pretty primitive conditions and we'll be taking the shows into the tent cities."

The openly patriotic Greenwood is still very much in the spotlight with his self-penned "God Bless the USA," which won him the Country Music Association's Song of the Year Award in 1985. "I was very much involved in the President Bush's campaign for the presidency and was part of the 1989 Presidential Inaugural Ball festivities." Greenwood is also scheduled to entertain the troops overseas this Christmas with Bob Hope's USO tour. He'll be busy touring throughout the remainder of the year to promote his latest MCA LP If Only For One Night. Greenwood's current single release, "I Love the Way He Left You," is rapidly climbing the charts; a video is underway for the next single scheduled for release. "Home To Alaska," which Greenwood wrote in tribute to the state's natural beauties. It's even dedicated to the Alaskan National Guard.

"We've scaled our touring down this year to about 175 days, and about 25 percent of those are private shows," Greenwood says. "We perform for Sea Ray Boats, who I am now a sponsor for. There's also International Harvester, and AT&T, who is doing the USO shows.

Greenwood says there are too many country acts out there touring right now, and that the answer to that problem is high visibility through media sources. "The answer is newspaper, magazines, television, movies. Only tour when you have a new album or movie you need to promote."

And Greenwood should have plenty in that department to keep him busy. He will be doing a soundtrack album for Chuck Norris' in-the-works movie, Delta Force II or Strangehold, that will be designated for pop radio only. There are also two other movie deals in the making that he will be doing the themes and soundtracks for. One is a Civil War movie called the Ballad of Champ Ferguson, in which Greenwood will play the part of the infamous Major Morley of Mosley's Raiders. The other is a film about the Vietnam War called A War With No Name. In addition to the movies, Greenwood will appear soon on Lifestyles of the Rich and Famous, to be filmed in Australia. And he tells us that some other exciting things, which he is not now at liberty to mention, are also on the way.

Along with the many positive things Greenwood has happening for him now, he says he's suffered some losses along the way. Two-and-a-half years ago there was a separation with his wife; he has also severed ties with his former management.

"I worked very hard on the road to pursue my career, but it cost me. I know it cost her and it was very unfair to her in many ways," Greenwood says, candidly of his former wife. "But you have to pursue what you think is best for you. I don't think in the last two years, I had realized how much it had really taken a strain on me. So cutting the ties with both my wife and my manager put me in the drivers seat, all alone."

Greenwood says he has a really good staff. He has a good working group on the road. And, for the first time, he is in total control of everything, which is why almost every date he has scheduled is very close on his mind. With so much happening, Greenwood is also very aware that he is responsible for keeping things happening, and that he is enjoying what many, many people would love to experience.

"I'm living that dream that so many people have — to be out there in the spotlight, entertaining others and enjoying life. I am that dream."

Kay Knight
ASCAP recently hosted an outdoor picnic honoring CBS recording artists Shenandoah for their #1 hit record “The Church on Cumberland Road.” Pictured in ASCAP’s backyard (l-r) are (standing) Jack Lameier, CBS Records; ASCAP’s Connie Bradley and Merlin Littlefield (seated) Shenandoah’s Ralph Ellz and Stan Thorn; publisher/producer Rick Hall and Shenandoah’s Jim Seales, Mike McGuire and Marty Raybon.

WARNER/CHAPELL MUSIC held a #1 party in its parking lot to honor two of its writers who went to the top of the Cash Box Top 100 Pop Singles chart. Left to right: Tim Wipperman, VP and GM Warner/Chappell Nashville, and co-writers of #1 single “Wind Beneath My Wings” Jeff Silbar and Larry Henley.

RECORDING ARTIST Vince Gill (right) is currently in the studio with producer Tony Brown, working on his debut album for MCA/Nashville, due out in late fall. Fellow MCA artist Patty Loveless (left) dropped by the studio to add backup vocals on one of the tracks. It was only fair — Gill contributed background vocals to Loveless’s current single, “Timber, I’m Falling in Love.”

THEY’RE NOT ALL OURS! Even though Cash Box and I would love to claim all the photos in the country section, we just can’t! The publicity shots for several artists in past issues have been inadvertently tagged with my name. These include Patty Loveless, the Bellamy’s, Jo-El Sonnier, Jack Greene, Razz Bailey and Chris LeDoux. We hope we have corrected the situation and this will no longer be a problem. Many of the other shots you see are mine and I hope you enjoy them. I just can’t take credit for them all! — T.L. Carr

RISING STARS

BEBE & CECE WINANS BELIEVE IN WHAT THEY DO

WITHIN THE PAST two years, contemporary gospel music has unquestionably traveled a long distance. Gospel music is on a tremendous rise, receiving more recognition (and bigger record company budgets) than ever before, and being represented by artists such as BeBe and CeCe Winans. Meet Benjamin and Priscilla, known to most as BeBe and CeCe. This brother/sister team is the most admired and respected duo within the contemporary Christian division. They have captured the urban black gospel and the white Christian market, from both a radio and retail standpoint. But what they really stand behind is the sincerity and belief they have in what they are doing — extending the message that “Jesus Christ is real!” That’s the thing we’re trying to get across to young people — that living a Christian life is not boring — it’s exciting and fun! ‘Through our music, we’re trying to stress that this is the best life to live,’ says CeCe.

Many Winans fans favor their music because of the groove and the beat it generates. It’s surprising, but there are even some who don’t know they are gospel artists. “On some occasions, a secular music mind will begin listening to the lyrics of our songs and say, ‘Wait a minute — these people are playing church music,’ ” chuckles CeCe.

Discovering that the Winans are gospel artists by no means takes away the fact that they are indeed professionals. They began singing as children in their Detroit home with direction from their very church-rooted parents, David “Skip” and Dolores Winans, and continued to sing at church with their eight brothers and sisters. In the early ’80s, the brother/sister duo became well-known to syndicated television viewers through their powerful performances with the PTL Ministries.

Lord Lift Us Up, featuring the single, “Up Where We Belong,” became an instant #1 hit on gospel-format radio, generating contract offers from Capitol and Sparrow Records. Their self-titled debut album, produced by Keith Thomas, earned them three Grammy nominations in 1988. One victorious nomination was for the track “For Always,” in the Best Soul Gospel Performance Female category. Other honors include the Gospel Music Association’s 1987 Horizon Award for Best New Artists and the Stellar Award, also for best new artists.

“Spreading the message of hope,” according to CeCe, is what their current album, Heaven, is all about. Heaven’s pop and R&B melodies, and the support the message attempts to deliver. This latest LP also features a surprise guest, one of BeBe and CeCe’s most dedicated fans. Supergroup close friend Whitney Houston joins the Winans to form a trio on “Hold Up the Light.”

Despite such a demanding career, BeBe (26) and CeCe (24) find their lives to be most enjoyable. “I’m not tempted to have another child — there are always temptations and you never know what you’ll do until you try. You can’t run up against them, but I’ve never been tempted enough to want to change the way I live,” states CeCe.

“We are young and it seems like things are happening for us real early. But because we’re young, we’re able to reach more young people.”

“This world is just filled with so many negatives,” says CeCe. “I believe everyone is finally looking for something positive.”

We shouldn’t have to look too far for that positive force — just look at BeBe and CeCe Winans, two sincere people who believe in what they’re doing.

Kimmy Wix

Thanks Radio & DJs for the nomination and award for the independent “Most Promising Male Vocalist of the Year”

National Promotion:
Chuck Dixon
(615) 754-7492

BEAR RECORDS

CASBOX MAGAZINE • 39 • JULY 1990
COUNTRY INDIES

INDIE SPOTLIGHT

RICH CHANEY: “Past the Point of No Return” (A.M.I. U-24671)

Chaney sends out a song to get us kickin’. Produced by Michael Radford, “Past the Point of No Return” holds on to a style and sound that’s sure to capture ears and hearts.

INDIE FEATURE PICKS

BRIAN JAMES: “Nothin’ Beats the Hard Times” (Carter Country 1203)

When times are at their roughest, count on love for the solution. James delivers this message in a toe-tapping tune that’s hard to beat.

ROB LYONS: “Love Too Often (Gonna Cost a Soul)” (Jewel JRC 8904A)

Set to a southern swing, Lyons’ “Love Too Often” is a country cut to the max. Excellent vocal harmony and a moving rhythm creates a musical welcome.

DONNIE BOWSER: “Falling for You” (Ridgewood U-24516)

SUSAN LEDFORD: “Ancient History” (Project One U-24720)

COUNTRY INDIE SINGLES

1. WHEN DADDY DID THE DRIVING (Happy Man) Chris & Lenny 6 4
2. DID I LEAVE MY HEART AT YOUR HOUSE (Overton Lee) A Touch of Country 5 5
3. THE PRECIOUS JEWEL (Hal Kozel) Charlie Louvin/Roy Acuff 7 5
4. BIG BAD MAMA (Evergreen) Eddie Lee Carr 8 4
5. CRIPPLE COWBOY (Insearch 20) Tracker 9 4
6. RED NECK BLUE MONDAY (Bear) Justin Wright 10 3
7. HARD TIMES (American Cowboy Songs) Chris LeDoux 12 3
8. YOU MADE IT EASY (Overtone) Sammy Sadler 13 3
9. DEATH AND TAXES (AND ME LOVIN’ YOU) (Triton ST-1226) Patsy Cole 14 2
10. FACE OF LOVE (Sundial) Allen Karl 15 2
11. LYLE LOVETT’S HAIR (Funny Bone) Joe Henderson 16 3
12. DRIVE TIME BLUES (Valley Road) Faye Dudley 17 3
13. EASY LOVIN’ NIGHT WITH YOU (Canyon) Kenny Layne 19 2
14. NOTHIN’ BEATS THE HARD TIMES (Carter Country) Brian James 20 2
15. PAST THE POINT OF NO RETURN (A.M.I.) Rich Chaney DEBUT
16. FALLING FOR YOU (Ridgewood) Donnie Bowser DEBUT
17. WOULD YOU IF I DO (Gallery 8) Susan Rose DEBUT
18. MAYBE THERE (Top) Lisa Childress DEBUT
19. WALKING IN MY DREAMS (Gabe) Ernie Bivens 3rd DEBUT
20. DON’T ABUSE YOUR BABY (Stop Hunger) Northern Gold 1 7

RISING STARS

JUSTIN WRIGHT: The Wright Stuff

“We’d like to bring another guy up here. He’s sitting in the classroom. He’s a little shy, but he sings well, and we’d like you to give a listen.”

Finally convinced someone wanted to hear his music, eight-year-old Justin Wright took his place in front of an audience and put his hand on the mike. “During that first unplanned performance, I started to dream, and started to make that dream my goal,” Wright remembers.

With three singles under his belt — “Sitting at the Kitchen Table” by Sanger D. Shafer, “Hank and Lefty,” by John Detterline and the current single on the Cash Box charts, “Red Neck Blue Monday,” another from Shafer — Wright still feels “like a baby among a bunch of grown ups. I still feel like I’m in that classroom because I’m still so impressed by all the other talented people out there, and I feel like I have so much to learn from them.”

Wright says he is very appreciative of those who “will slap my hand and say, no, not that way, this is better. Without mistakes you won’t better yourself. One thing is certain. I’ll only make that mistake once.” Under the watchful eye of Jerry Fisher as manager, Wright has taken direction.

After finding Wright’s first taste of studio work in Scottsdale, Arizona, in 1988 to be very sweet, they moved on to Sound Track Studio in Nashville with producer Billy Burnett and put out the first single, “Sitting at the Kitchen Table.” “My first dream came true when I got the first single. I held it and just stared at it for hours. There right there, was my name, Justin Wright, on a record.”

This bubbly, excited attitude is constant for Wright. He is so proud of every accomplishment. “It’s wonderful to be on the other side of the fence, to be able to get recognition for something I’ve been doing my whole life through.”

“Red Neck Blue Monday,” Wright’s current single, debuted on the Cash Box Top 100 Country Singles chart in the low 70s with a bullet. Just another “trophy” for Wright, who keeps piling them up, storing them on the shelf. Soon it will be time to collect his songs — some written by him, some by others — and put them together in his first album. “Right now we want people to learn my name, know who I am and enjoy what I bring to them.”

After all this, and more “trophies,” Wright wants to walk onto the Grand Ole Opry stage with the others. “All those who have been here are worthy of that honor. I haven’t paid enough dues yet, but that’s the ultimate!” Wright states.

Well, if this multi-talented young artist keeps doing it the “Wright” way, he’ll be able to step onto that stage proudly!

T.L. Carr

DONNIE BOWSER hits the charts with ‘FALLING FOR YOU’

Thank you, Cash Box reporters, for playing my new single.

National Promotion by Chuck Dixon for Ridgewood Records (part of Playback Records Family)
Box 630755, Miami, FL 33163
(305) 935-4880

CHRIS & LENNY

THANKS for the Independent Record Industry’s Top Duet Award and for airplay on our new single “WHEN DADDY DID THE DRIVING”

HAPPY MAN RECORDS (615) 320-1177

National Promotion CHUCK DIXON, GARY BRADSHAW, ALAN YOUNG
CHICAGO — In celebration of the jukebox's 100th anniversary in 1989, Island Records is conducting a promotion supporting the group Drivin' N' Cryin's new single "Straight to Hell" with AMOA jukebox operators in 13 Southern states (Cash Box 6/3/89 issue). As noted by Island's vice president of sales Rick Bleiweis, the promotion is an opportunity to support the band through a medium other than radio and video. "We, at Island, like AMOA, feel that the jukebox has been largely overlooked as a viable avenue in breaking a record," he said. "This is a chance to prove that theory."

The promotion, being conducted in July, includes distribution of 10,000 free copies of a special 7" single of "Straight to Hell" from the group's current Island album Mystery Road. Island will also give away a number of prizes, including two Wurlitzer jukeboxes as well as Drivin' N' Cryin' CDs and cassettes, in a contest that is open to patrons who enter participating jukebox locations. Other promotion materials include 10,000 special jukebox title strips via Sterling Title Strip Co., 20,000 posters for display, and one million contest entry blanks.

"Being a jukebox collector myself, I am proud that we are exploring a way to support the jukebox network," stated Kevin Patrick, Island's vice president of A&R. "In addition, we are finding yet another way to expose Drivin' N' Cryin' — and pitching in to save the 7" single."

AMOA member operators own and service approximately 115,000 of the nation's 225,000 jukeboxes. This promotion was coordinated through the efforts of Sam Atchley (Easels, Texas), who is AMOA's record label liaison.


## AMOA Jukebox Awards Nominations Announced

CHICAGO — The Jukebox Awards, given by the Amusement & Music Operators Association, are presented in five categories, and are voted upon by the members of AMOA who own/operate an estimated 115,000 of the nation's 225,000 jukeboxes. Selections are based on the top records and/or artists that generated the most money on jukeboxes during the period of August 15, 1988 to April 31, 1989.

Award winners will be announced on September 12 in Las Vegas at the AMOA awards ceremony, which takes place during AMOA Expo '89 and which, this year, commemorates the 100th anniversary of the jukebox.

Tone Loc (with four nominations) and Bobby Brown (with three nominations) are on top of the innovative artists for the 1989 Jukebox Awards. Bobby McFerrin and Guns N' Roses each received two nominations.

Following are the nominees: "Don't Worry, Be Happy" by Bobby McFerrin (Capitol/Blue Note), "Every Rose Has Its Thorn" by Poison (Enigma/Capitol), "Kokomo" by the Beach Boys (Elektra), "Sweet Child of Mine" by Guns N' Roses (Geffen) and "Wild Thing" by Tone Loc (Delicious Vinyl 104/Island) for Jukebox Pop Record of the Year.

"Don't Be Cruel" by Bobby Brown (MCA), "Funky Cold Medina" by Tone Loc (Delicious Vinyl 104/Island), "Giving You the Best That I Got" by Anita Baker (Elektra), "My Prerogative" by Bobby Brown (MCA), "Wild Thing" by Tone Loc (Delicious Vinyl 104/Island) for Jukebox R&B Record of the Year.

"Baby's Gotten Good at Goodbye" by George Strait (MCA), "From a Jack to King" by Ricky Van Shelton (CBS), "Hold Me" by K.T. Oslin (RCA), "Streets of Bakersfield" by Dwight Yoakam & Buck Owens (Reprise) and "There's a Year in My Beer" by Hank Williams Jr. & Sr. (Warner Bros./Curb) for Jukebox Country Record of the Year.

Bobby Brown (MCA), Bobby McFerrin (Capitol/Blue Note) and Tone Loc (Delicious Vinyl 104/Island) for Jukebox Rising Star Award (Male).

Paula Abdul (Virgin), Debbie Gibson (Atlantic/Ato) and Karyn White (Warner Bros.) for Jukebox Rising Star Award (Female).

Fine Young Cannibals (I.R.S.), Guns N' Roses (Geffen) and New Kids on the Block (CBS/Columbia) for Jukebox Rising Star Award (Group).

## Atari's 'Hard Drivin' Compact' feature

ATARI GAMES has introduced a smaller version of its highly successful sit-down driving simulator; it is called Hard Drivin' Compact. As stated by Mary Fujihara, director of marketing: "At our recent distributor meeting in Naples, Florida, the reaction to Hard Drivin' Compact was outstanding. We've been working real hard to get this game out to our customers in time for summer."

The game play of Hard Drivin' Compact is identical to that of the Deluxe sit-down game. After inserting the proper number of coins to start the simulator, the player can select either an automatic or manual transmission. Turning the ignition key starts the game; by taking different off-ramps, players can select the type of track they would like to drive. The player is allowed a certain (operator-selectable) amount of time to reach a checkpoint or the finish line. Crossing checkpoints and the finish line with other players will prompt players with (operator-selectable) bonus scoring.

The Compact model measures 77" high, 62.5" deep and 31.5" in width. Atari Games has begun production of Hard Drivin' Compact at their factories in Milpitas, California and Tipperary, Ireland. The model is currently in shipment and available through the factory's distributor network.

INDUSTRY CALENDAR 1989

**July 21-22:** Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.

**August 10-12:** Wyoming Candy, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Sojourner Inn Teton Village; Jackson Hole, WY.

**August 18-20:** Amusement & Music Operators of Tennessee; annual state convention & trade show; Vanderbilt Plaza Hotel; Nashville, TN.

**September 11-13:** AMOA Expo '89; international trade show; Las Vegas Hilton; Las Vegas, NV.

**September 21-23:** Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.

**October 12-13:** NAMA Convention; national convention/exhibit; McCormick Place; Chicago, IL.

HARD DRIVIN' COMPACT
WE'RE ALL FAMILIAR with the term “firing line” as it applies to the coin-op industry. This means that a group of manufacturers' representatives sit on a panel at a state or national trade convention, field questions and take whatever heat that's thrown at them by operators. This particular firing line I was on was to take place in Chicago, Ill., the June 9-11 Illinois Coin Machine Operators Association state convention and trade show in Rockford, Ill.

The “firing line” was panelists Frank Cosentino of Atari, Rick Rochetti of Taito America, Chuck Millhem of Valley, Bob Wilson of Premier, Rene Lopez of Romstar and Bob Mills of Greyhound, who really talked to the chin as operators, one after another, aimed their shots. “Quarter play no longer works for us, so give us a product that cannot be activated unless a certain amount of coins [four] are inserted.” “Why did you drop target break on a Premier pin?” “Stop concentrating so much on the home market.” “Follow the lead of the jukebox manufacturers and give us the tools to increase our earnings.” “I'm not making money on video games anymore.” “How come Operation Wolf is now selling for a lot less than I originally paid for?” “In cases where the location dictates the pricing, an operator would like to go in and say, This machine can only be activated with 50 cents — nothing less!” “Why don't you do something to help us in the area of promotion and marketing?” These are but a sampling of some of the operator shots. My pen just wasn't fast enough to catch them all; suffice it to say the discussion was heated and ops took full advantage of the opportunity to air their grievances. The manufacturers, in turn, took their licks and responded as best they could.

The final question noted above was actually the basis for this discussion (Firing Line and Marketing: The Coin-Op Industry), an equally important objective being the establishment of closer lines of communication between operators and manufacturers. Actually, what this all boils down to is a cry for help by the operator community — help in promoting and marketing not only their individual businesses but the coin-op industry as a whole, and help in securing better earnings on their equipment. Taking the competition factor into consideration, they feel it would be beneficial to everyone if videos and pinball were equipped (and shipped) to accept nothing less than 50 cents to start. As ICMAO president Ed Velasquez (who moderated this session and immediately started the questions rolling) put it, “We can give the players two games for 50 cents; however, they must put in that 50 cents in order to get the game started.”

Most of the video people on the panel were not too receptive to standardizing the play pricing at the production level, the consensus being that many of the very young players cannot afford the coin-in-a-slot machines, so they may as well not accept an annual that is forced on them. The operators' argument, however, is that once patrons get accustomed to it, they will fall into line and accept the increase, realizing that they are still getting more for their money by comparison to other forms of entertainment.

Tournaments have proven to be an excellent vehicle for increasing collections. In this regard, Atari's Frank Cosentino stressed that video games can be used in tournaments effectively as other products, providing they are properly coordinated; he cited Cyberball as an example. He also stated emphatically that Atari has no plans at this time to make Hard Drive for the home market!

Premier's Bob Wilson told the assemblage that the factory is suggesting 50-cent play, five-ball; and that a test case in St. Louis reported a 38% increase in collections as a result of it. He also mentioned that Premier is already thinking in terms of promo/merchandising and is considering packaging poster material in each of their machines.

The words “home market” do not sit well with operators, and this was evident during the session. Romstar's Rene Lopez, fresh from his attendance at the Summer Consumer Electronics Show in Chicago, addressed the issue, stating initially that Romstar had recently entered the home market, but also providing some qualifying data to underscore Romstar's commitment to the coin-op community. As he advised operators, a meeting of retailers at the CES revealed that “if a game does not have a track record in the arcades or on the street, the buyers will not consider it for the consumer market.” This, he said, is dramatic evidence that “the coin-op industry is very important to the consumer market” and should not feel threatened by it.

In the final analysis, a discussion such as this is very healthy — although it must be said that this particular firing line saw a lot of action from the audience. But that's good, because it provided the manufacturers with a great deal of important feedback to take home with them. Needless to say, the session went beyond the cut-off time and practically into the lunch break.

**New AAMA Officers**

**GIL POLLOCK,** president of Premiere Technology in Bensenville, Illinois, was elected president of the board of directors of the American Amusement Machine Association, succeeding Frank Balloch, who held the office from 1987 to 1989. Pollock, having served two terms as secretary of AAMA, is totally familiar with the association's work and most enthusiastic about the challenges of his new position. "Passage of a new dollar coin would be a tremendous boost to our industry," said Pollock. "Due to the tireless efforts of AAMA, the coin-op industry has become a significant force in the battle for passage of current legislation. In addition, the redesigned industry promotion program has opened doors for the industry and taken great strides in bonding together all phases of the coin-op industry. I'm looking forward to being an even more integral part of the work."

Other officers, elected at the May 17 AAMA annual meeting in Washington, D.C. include: Steve Lieberman (Lieberman Music Co.-Minneapolis), vice president; Bill Ricketts (Dynasty Corp.-Richland Hills, TX), secretary; Russ Strahan (Loewen-America, Inc.-Chicago), treasurer; Stephen Kaufman (Konami, Inc.-Wood Dale, IL), assistant secretary; and Ray Galante (Music-Vend Dist.-Seattle), assistant treasurer. Also named to serve on the board were Joe Dillon (Taito America Corp.-Wheeling, IL), Rubin Franco (Franco Dist.-Montgomery, AL) and Alan Stone (Nintendo of America-Redmond, WA).

Re-elected to the board was Bill Cravens of Capcom USA. Steve Koenigsberg of State Sales & Service, Tom Petitt of Sega Enterprises and Jon Brady of Brady Dist. will continue to serve on the board. In addition, two new seats were established, making the AAMA board of directors a 15-seat board. Frank Ballouk of FABTEK, Inc. and Bob Lloyd of Data East will sit on the board as past presidents.

At this meeting, Bill Cravens was also elected president of the board of directors of the American Amusement Machine Charitable Foundation. A vital member of the foundation board since 1986, Cravens is committed to furthering its growth. "I'd like to see AAMCF become involved in additional fund-raising activities," he said. "This year through the annual appreciation dinner and raffle, the foundation raised $100,000 for the Tomorrow's Children's Fund, an amount previously unheard of for the foundation. I would like to see that amount become a standard, rather than astonishing."

**Premier's ‘Big House’**

**THE NAME OF this new Gottlieb pinball machine from Premier Technology really tells it all. In other words, “This is the warden...drop your quarter and surrender!”**

You cannot escape the heart-pounding anticipation of a jailbreak as Big House puts you, the player, behind prison walls and lets you plot your escape by locking one or two balls. Escape into the excitement of multiball play and remember, there are no guards. The tower who sounds the alarm and sweep the playfield with their searchlight.

It's realistic, it's exciting as you break down the wall to freedom while building your escape plan. Besides which, this is a pinball machine which provides pinball enthusiasts of all skill levels with a multitude of shots, scoring options and special features that will keep them coming back for more!

**Sounds exciting, doesn't it? For further information contact your local Premier distributor or Premier Technology, 759 Industrial Drive, Bensenville, IL 60106.**

**COIN MACHINE**

**READY, AIM, FIRE!**

**BY CAMILLE COMPASIO**

**CASH BOX MAGAZINE 42 JULY 1, 1989**
with the game. If anything, maybe a better way to describe this is the fact that every great game has had a hook...something that attracts people, catches their eye and is challenging.

"With Earthshaker this philosophy is most evident by the presentation and execution of the world and rules I wanted to create. As the player you have the chance to cause an earthquake by shooting for the different zones on the playfield. And once you hit the appropriate zones, the challenge is to head for the fault and make the game shake. And my 'toys' are an array of ramps, a special shelter where the ball momentarily disappears from the playfield and, obviously, the starting effect of an entire pinball machine shaking and quaking in the players' hands!"

Pictured in the accompanying photos are: (Photo 1) Designer Pat Lawlor, standing next to two models of his creation, Earthshaker; (Photo 2) Mark Penacho, the programmer for this machine; and (Photo 3) a production line at Williams where factory personnel are starting to put it together.

### Congressional Visits Highlight AAMA Annual Meeting

CHICAGO — On May 26, 23 members of the American Amusement Machine Assn. attended what is described as "the most successful day of lobbying the association has ever had." A total of 66 meetings with senators, congressmen and staffers took place on Capitol Hill to discuss the dollar coin and other legislation. Members were thoroughly briefed at a legislative breakfast that morning, and were armed with information packets outlining the association's position on key legislation facing the coin-op industry.

Following this day of lobbying, three members of Congress (Congressmen Richard Lehman, Jim Hayes and Jim Kolbe) attended a dinner at the Gettysburg Club in Washington, D.C., which provided an excellent opportunity for AAMA members and members of Congress to interact in a less pressured atmosphere. As noted by AAMA president Gil Pollock, "Spending time talking about basketball, golf, whatever, can sometimes make your point more memorable. I think the members of Congress who attended our dinner really appreciated the light atmosphere and conversation." AAMA executive vice president Bob Fay added, "Having Congressmen Lehman, Hayes and Kolbe at our dinner meant we had the three most important players in the dollar coin effort present."

The AAMA annual meeting is held in Washington, D.C., specifically for lobbying purposes. "This is the first year in my memory that really proved the worth of holding the meeting there," said Fay. "I think after this we'll see attendance increase and, consequently, meetings on the Hill increase!"

Another award for Randy! The Amusement & Music Association of New York (AMOA-NY) recently presented noted country recording star Randy Travis with its “Jukebox Artist of the Year" award in "recognition of his support and dedication to the jukebox industry." This honor is especially significant since it comes as the trade is celebrating the jukebox centennial. Pictured with Travis (center) at the presentation are (l-r) AMOA-NY PR rep Danny Frank of Commack, NY; AMOA-NY treasurer Frank Calland of Bay Shore, NY; AMOA-NY president Robert Herman of Brooklyn, NY and AMOA-NY VP Ralph Ceraldi of Bohemia, NY.